Vol. I

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THE

UNIVERSAL PSALMODIST.

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I. A Compleat Introduction to Pſalmody; or, The Art of Singing Pſalms, &c. Interſperſed with many uſeful Scales and Examples, carefully laid down and explained, in a familiar Dialogue between Maſter and Scholar.

II. A choice and valuable Collection of Pſalm and Hymn Tunes, Canons and Anthems, many of which were never before publiſhed; alſo the Tunes, Anthems, &c. ſung at the *Magdalene* and *Foundling* Chapels, and other public Places in and about London, with Words adapted to each Tune.

The Whole compoſed in a New and Eaſy Taſte,

For Two, Three, and Four, but generally for Four Voices, in the moſt familiar Keys and Cliffs, according to the Advice and Direction of the moſt eminent Maſters in London. Calculated to promote and improve this moſt excellent Part of Social Worſhip, and thereby render it both uſeful and delightful in all Country Choirs, as well as in the Congregations and other Religious Societies in London and Weſtminſter.

By A. WILLIAMS, Teacher of PSALMODY in London.

LONDON:

Printed for JOSEPH JOHNSON, at Mead's Head, oppoſite the Monument. 1763.

London, Jan. 10, 1763.

In the Preſs, and will be publiſhed in a few Days,

I. The Second Part of the Golden Treaſury for the Children of God, whoſe Treaſure is in Heaven. Conſiſting of Select Texts of the Bible, with practical Reflections in Proſe and Verſe for every Day in the Year. By *C. H. v. Rogatzky*, Author of the Firſt Volume.

II. Twelve Sermons on important Subjects. By the Hon. and Rev. *Walter Shirley*, A. B. The Second Edition, corrected. *Price* 2 s.

Schol.
Feb. 16. 1898
Th.

PREFACE.

To all Lovers of PSALMODY.

DIVINE Muſic is undoubtedly the moſt noble of all arts, being more immediately appointed to ſet forth the glory and praiſe of the great Creator of all things; and when otherwiſe employed is greatly profaned and abuſed.

Many and wonderful are the productions of this inexhauſtible fountain, whoſe beauty and excellence is greatly illuſtrated by the ſmallneſs of the ſpring; which having furniſhed the ingenious with ſuch a grand and pleaſing variety, is ſtill as full as ever, and its depth unfathomable; yet, however great and myſterious this art may be, ſo much of it as is ſufficient for our delight and amuſement is more eaſily attained, than many people imagine; and I cannot help thinking, that every one who has any ear for muſic, (which ſome few have not), and have heard it rightly performed, would be glad to learn it, if they knew where or how. I alſo believe, that many young people, either by reading obſcure authors, or by hearing people talk of Muſic in a dark and round-about way, have been kept back from learning the delightful art of Singing, under a falſe notion, that it was too hard for them. This induced me to offer my aſſiſtance; and I hope the plainneſs I have aimed at in my Introduction will have the deſired effect, namely, to promote the glory of God, and the comfort and delight of my fellow-creatures.

Pſalmody, or the Singing of Pſalms, &c. if performed with due reverence, is moſt certainly one of the grandeſt employments that a Chriſtian can be found in, as it not only bears a reſemblance to the noble worſhip of Heaven, but conveys to us the ſtrongeſt ideas we can have of the employment of Angels and glorified Saints. I think this is abundantly evident from Scripture, eſpecially the Revelations, which abounds with heavenly anthems, where we are told, that the Angels and Archangels join in ſinging Hallelujahs, &c. to Him that ſits on the throne, and to the Lamb for ever and ever. And ſhall we be ſhamefully ſilent? Should we not join in the Chorus, as we term it, or rather imitate their ſtrains, by joining to ſing the praiſes of Almighty God, for his wonderful works of creation and providence, but, above all, for the great work of redemption, which far exceeds our higheſt praiſe,

as Dr. Watts beautifully expreſſes it in the ſecond verſe of his Paraphraſe on the 150th Pſalm.

Let all your ſacred paſſions move,
While you rehearſe his deeds;
But the great work of ſaving love
Your higheſt praiſe exceeds.

The ſame author has another verſe very pertinent to this in one of his hymns:

Let mortals ne'er refuſe to take
Th' Hoſanna on their tongues,
Leſt rocks and ſtones ſhould riſe and break
Their ſilence into ſongs.

We are told that eternity will be too ſhort for this delightful work; ſurely then it is time to begin; and tho' we cannot ſufficiently praiſe him here below, yet we ſhould improve the talents we have, by endeavouring to ſet forth his praiſe in one glorious Trio of heart, lip, and life; for with ſuch ſacrifices God is well-pleaſed.

How far the uſe of Muſic is abuſed, is not ſo much my preſent buſineſs to ſhew, but rather as much as poſſible, to prevent a farther ſpread of it. And here I would only mention one thing, than which, perhaps, nothing has given more cauſe for the abuſe of Muſic; I mean, the ſhameful neglect of it in our churches, inſomuch, that if it was not for a few young people aſſociated together, there would in many of our churches be very little, and in ſome, (I am inclined to believe), no ſinging at all.

Some exclaim much againſt a regular method of ſinging in time of Divine ſervice; but nevertheleſs, I think thoſe little country ſocieties, the deſign of which is to promote it, are very juſtifiable, for the reaſons juſt mentioned; and it is certain, that if the congregation would take the trouble to learn as they do, they might ſing with them with great pleaſure and delight.

I flatter myſelf I could propoſe ſome methods, which, if purſued, would in a ſhort time greatly improve our method of ſinging, and in a few years render it univerſal. I ſhall mention but two, which, tho' not new, yet are the principal ones. And, firſt, let it be made a part of our ſcholaſtical learning, in all our proteſtant ſchools: I mean not as it is taught in ſome of our charity-ſchools, which, in the opinion of many, had better be quite omitted; but that children be taught the theoretical and practical part, (according to their capacities) as well as the active or mechanical part; which, when they were eſtabliſhed in, they would no more forget, than the reading of their books, &c. Secondly, let it be promoted by the heads of all worſhipping aſſemblies, according to their abilities, by

by giving books to ſuch as cannot afford to purchaſe, and otherwiſe encouraging them to learn; which, by chuſing proper clerks to lead the worſhip, would doubtleſs make it both eaſy and pleaſant to every lover of devotion, and more acceptable to God. It might alſo ſave our churches much expence in buying organs, &c. which are now very convenient to drown the hideous cries of the people. It might alſo draw many young people to attend the church, who are miſerable on the Sunday, knowing not how to ſpend their time. Such perſons, by attending the pools of Divine Inſtitution, are more likely to be caught in the Goſpel net; how pleaſing the thought? but how much more ſo would theſe practices really be to every ſober Chriſtian? to ſee full churches and thin play-houſes, ſinging ſocieties inſtead of riotous clubs and drinking bouts, &c.

I expect not to live to ſee all theſe my wiſhes fulfilled; tho' perhaps there never was a more favourable opportunity than at this day, when the ſpirit of Harmony ſeems to revive, and many young perſons are ſeeking the knowledge of Muſic by forming themſelves into ſocieties both in town and country; and this I hope is a ſufficient apology for preſenting the world with the following pages, being calculated as well for the inſtruction of thoſe who are deſirous to learn, as to entertain thoſe who have already learned.

To the firſt of theſe I recommend the Introduction, as worthy their peruſal; and for ſuch as have not leiſure to ſtudy the particulars at large, I have ſummed up the whole, and explained it in two or three ſcales, &c. at the latter end.

To the ſecond I need ſay but little, they being able to judge for themſelves; only that I have been careful to have the Muſic as correct as poſſible. As to the new Tunes, which are all marked with a ſtar in the Index, I have kept the air of every part as ſmooth and pleaſant as the rules would admit. As for the old Tunes, where I have altered, (which is very little) I hope I have improved. Some few of the old, and many of the modern Tunes, which were before in few parts, (and ſome of thoſe very unfit for the voice) I have greatly altered, and added more parts for the uſe of muſical ſocieties, whom I would ever ſtudy to oblige.

I have alſo added four full and eaſy Anthems, which were all I had room for in this work; one of which was never before publiſhed, but has been ſung and approved by ſeveral of my muſical friends.

Upon the whole, I have been at great expence and unſpeakable labour, to render the UNIVERSAL PSALMODIST as compleat and extenſively uſeful as poſſible, and now recommend it to the candid world. If any thing has eſcaped my ſight, I ſhall think him my friend who lets me know it, rather than indulge an envious ſpite, in imputing

thoſe

thoſe errors to ignorance or conceit, which may be owing to overſight. But, leſt I ſhould keep you too long in the Preface, (tho' too much cannot be ſaid to recommend ſo laudable an exerciſe) I will here break off, as your time will be better ſpent in peruſing the work; and that a bleſſing may attend this, and every undertaking for promoting the knowledge and practice of Divine Pſalmody, is the hearty prayer of,

GENTLEMEN,

Your moſt devoted Servant,

Lond. Jan. 6. 1763. A. WILLIAMS.

N. B. In the following work the initial letters at the top of the page direct to the different Authors from whence the words were taken, and the meaſure of the verſe, &c. *viz.* Dr. W. for *Dr. Watts's Verſion*; O. V. *Old Verſion*; N. V. *New Verſion*; G. W. *the Rev. George Whitfield's*; J. M. *Mr. James Maxwell, &c.* L. M. *Long Metre*; C. M. *Common Metre*; S. M. *Short Metre*; P. M. *Particular Metre.* When a D. is added, it ſignifies that the Tune is doubled, or includes two verſes, *&c.*

ADVERTISEMENT.

IF this Work meets with encouragement, the Author having in his poſſeſſion a large and valuable Collection of Anthems, ſome of which are his own compoſition, propoſes to offer them to the Public in a very ſhort time, under the inſpection of a very eminent maſter; of which public notice will be given, and the price fixed, as ſoon as a proper eſtimate can be made. The whole to be neatly engraved, and printed on a fine paper, according to a ſpecimen intended to be given.

Such Muſical Gentlemen as are inclined to encourage this Work are requeſted to ſend their names and places of abode to Mr. Johnſon, oppoſite the Monument, London.

No money will be required till the Work is finiſhed.

Any perſon, who is deſirous to learn Pſalmody under the Author's direction, may hear of him by applying to Mr. Johnſon, as above, where letters (poſt paid) for the Author will be received.

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Shewing all that is neceſsary, for the attainment of that Noble and delightful Art.

Maſter. All Muſick, whether Vocal, or Inſtrumental, is founded on the ſame Principles, and ſo Extenſive, that there is no End to the variety which it affords us; yet, Extenſive as it is in it ſelf, it is gather'd from no more than the following Scale, call'd the Gamut or Scale of Muſick; the knowledge of which is ſo neceſsary, that it is impoſsible for any one to Sing or Play to any degree of perfection without it, therefore I will here lay down and explain this Scale, together with every thing neceſsary to be underſtood in Pſalmody, in the ſhorteſt and plaineſt manner I can.

Scholar. SIR, I am much obliged to you, and will readily attend to all that you are pleaſed to lay before me, and endeavour to put it in practice as faſt as my abilities will admit.

M. The firſt thing that I ſhall lay down and and explain, is the Gamut, or Scale of Muſick, which conſiſts Originally but of Seven Letters, Viz, A, B, C, D, E, F, G, all above theſe are only the ſame repeated over again but in the order of the Gamut we begin with G, thus, G, A, B, C, D, E, F, and then G, again, which forms an 8.th or Octave, that is Eight Sounds one above another, but the higheſt and loweſt Sound, Viz: G. and G, make ſo perfect a Chord that they are in a manner the ſame, therefore they are call'd Uniſon, i. e. two Sounds in one. (the ſame is to be underſtood of every 8.th or Octave to the greateſt extent either upwards or downwards, for every 8.th is the ſame,) theſe Fight Letters, or Notes, are fixd upon five lines, which are call'd a Staff; but five lines are not ſufficient to anſwer the compaſs of the Voice, therefore the following Scale is extended

to Eleven lines, and the Seven Letters are repeated three times with the addition of a fourth G, which makes Two and Twenty Notes or three Octaves, together with the three Cliffs which are all regularly placed as they ſtand on any Tune.

The Gamut or Scale of Muſick.

Explanation of the fore going Scale.

This Scale is divided into three parts, which are diſtinguiſhd by Arches, each part including five lines, and are to be underſtood thus, the uppermoſt five lines contain the Treble, the loweſt five lines the Baſs, and the middle five, which includes two of the Treble and two of the Baſs, is the Tenor, or Countra Tenor part, ſo that by this Scale you may eaſily ſee how the Notes in one part correſpond with the Notes in another, as for inſtance; a Note on the loweſt line of the Treble, is the ſame degree of Sound with a Note on the higheſt line but one of the Tenor, ſo likewiſe the loweſt line of the Tenor is equal with the higheſt Note but one of the Baſs, which is very neceſsary to be remembred.

S. SIR, Thus far I underſtand you very well, but I muſt beg a further explanation if you pleaſe.

M. This I will readily do in the beſt manner I can, and firſt obſerve that the Letters are placed in their order on the Lines and Spaces as they ſtand on any Tune, the Scale being divided into three fives, as I mention'd before, where you

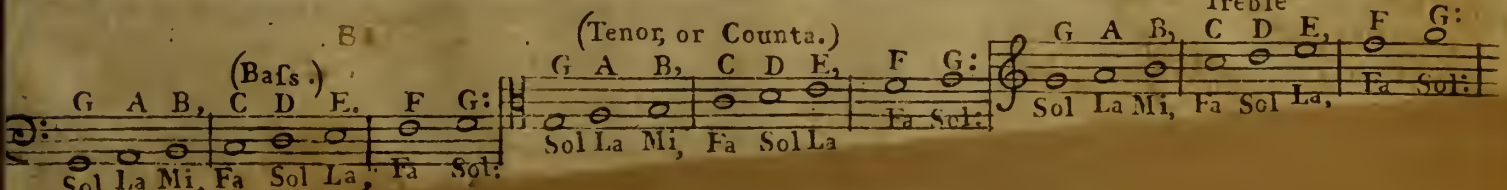
have the proper Name of every Line and Space, they being a whole or half Tone distant from each other, and you must call your Notes in any Tune according to the Lines or Spaces where on they stand, and all Notes ascend above Ffaut in the Treble, are call'd in Alt, and all that descend below Gamut in the Bass, are called Doubles, as Double Ffaut, Double Elami, D solre &c.

S. SIR. I thank you for this Example which is so plain, that I doubt not, but I shall soon learn it and be ready for your further Instructions. but pray Sir, must those hard Names be learn't too.

M. Those hard Names, Viz, Gamut, Are, Bmi, &c, are more for Antiquity than use, they being more commonly expressed by the innitial Letters, G, A, B, &c, but to these there are Syllables annexed, Viz, Sol, La, Mi, &c, which are generaly used in Vocal Musick, being easier to sound, by which also you may see more distinctly the exact agreement that their is between every Eighth, or Octave, for in the Original, the Eighth from Gamut is G solreut, but here they are both Sol; and when sounded togather, are scarce to be distinguish'd from one single Sound, but I shall here set down the Scale in a more easy Method, and the Notes in their proper places, with the Syllables under them, and the Letters at top, as thus.

Observe likewise, that if a Note ascends higher than the Space above the upper line, or descends lower than the Space below the lowest line, a short line is added to the Staff as thus, or thus, which is call'd a Ledger line.

The Scale of Musick divided and Set on the five lines, in the three usual Cliffs.

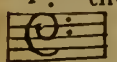


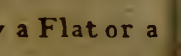
4 In the compaſs of theſe Eight Notes, there are two call'd Semi or half Tones; which I have diſtinguiſhed by a bar, drawn between them, Viz, from Mi to Fa, and from La to Fa, aſcending, and from Fa to La, and from Fa to Mi deſcending, which are ſtill but two half Tones. and may be underſtood thus, if you ſuppoſe a whole Tone to be an Inch, then the half Tone is but half an Inch, which is a Mathematical demonſtration. NB. That theſe Syllables Viz, Sol, La. Mi, &c. are removeable by Flats and Sharps. which I ſhall explain in their order.

S. This appears ſo eaſy, that with a little Inſtruction I hope ſoon to become Maſter of it.

M. This muſt come by practice, therefore diligence is better than Conceit, and I would adviſe you firſt to learn that part, which beſt ſuits your Voice, and when you have learn'd one part perfectly, you'll find it no difficulty to learn the reſt.

2 Of the three Cliffs and their uſe.

M. In the Scale of Muſick there are three ſeveral marks, or Characters, call'd Cliffs, or Claves, that is to ſay, 1st there is the F faut or Baſs Cliff, which is generaly ſet on the higheſt but one of the five lines. thus.  ſometimes you may find it placed on other lines tho' very ſeldom, but where ever it is found, it gives its place the Name of F, and when Sung muſt be call'd Fa, unleſs contradicted by a Flat or a Sharp at the begining of a Tune, (of which, in its place) and all other Notes above and below are guided by it.

2dly The Contra, Tenor, or C ſolfaut Cliff, is ſet on any one of the five lines, [illegible] as thus,  and gives its place the Name of C, and when Sung muſt be call'd Fa. unleſs contradicted as above. this was

[illegible] Cliff. but is now almoſt out of uſe. except ſometimes in the Contra.

3dly and Laſtly, the Treble, or Gſolreut Cliff, is placed on the Second line from the bottom, thus, and 5
gives its place the Name of G, and when Sung muſt be call'd Sol, unleſs contradicted as above, this Cliff is now applied to the Tenor, and Sung in the Eighth below, i, e, an Eighth below the Natural Treble, and is the beſt Cliff now in uſe, either for Voice or Inſtrument.

S. I thank you Sir, but pray why was the Cſolfaut Cliff ſo much uſed formerly, and ſo little now, and why is the Gſolreut Cliff uſed in its ſtead.

M. The Cſolfaut Cliff was uſed moſt formerly becauſe it was moveable at the Compoſer's pleaſure, to bring his Keys into the compaſs of the five lines, and becauſe they did not then know the right uſe of Flats, and Sharps, which anſwer the ſame end, and being now fully known, the C Cliff, becomes almoſt uſeleſs, (except when any one of the Inner Parts of a Tune lies very high or very low, it may ſerve to bring them within the compaſs of the five lines) and the Treble Cliff takes its place being leſs moveable, with which, by the help of Flats, and Sharps, our Keys are properly founded, and is of more eaſe and certainty to ye Performer.

S. But pray Sir, why are thoſe Characters call'd Cliffs, Claves, &c.

M. The word Cliff, is derived from a Latin word Clave, or Clavis, and ſignifies to open, as a Key to let into; which openeth to us the Keys of all Muſick.

S. Could not a Tune be prick'd down as well without a Cliff as with.

M. No, for if there was no Cliff uſed, how could I know the true Names of any of the Notes, I might ſuppoſe it to be Tenor, or Baſs, the Key Flat, or Sharp, but I could not be certain which, therefore to prevent ſuch uncertainties the Gſolreut, or Treble Cliff, is placed on the Second line from the bottom, by which I can eaſily find out all other Notes, above and below.

6 *S.* SIR, I thank you for thus much of your assistance, which I hope soon to be perfect in, but pray Sir, what must I learn next.

M. The next thing to be learn't is the Names and measures of the Notes, which I shall deferr till our next meeting, this being sufficient for the presesnt.

CHAP. 2.d

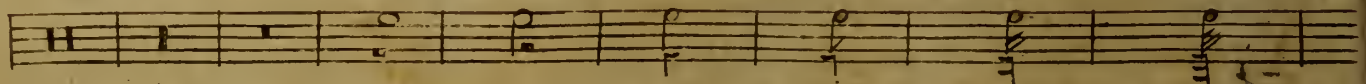
Of the Names and Number of Notes, with their Rests, use and Proportion of Time.

M. Hopeing by this time you are perfect in the Gamut, I now come to the next thing proposed, Namely, to explain to you the Names and Measures of the Notes, with their Rests, &c. which I shall do with all the Brevity and plainess that I can. by giveing you First.

1 A Table of the Names and Measures of Notes, with their Rests, use and Proportion of Time.

Notes Names.	A Large.	A Long.	A Breve.	A Semi breve.	A Minim	A Crotchet.	A Quaver.	A Semiquaver.	A Démisemiquaver.
Proportions.	8 Bars	4 Bars	2 Bars	1 Bar	1/2 Do.	1/4	1/8	1/16	1/32

Rests.



Explanation.

This Table comprehends the several Notes used in Musick, with their Rests under them, and their Names

and Proportions at top; Obſerve that the Three Firſt of theſe Viz. The Large. the Long. and the Breve. which were formerly uſed as Notes. are now only uſed as Reſts, or Notes of Silence, (except ſometimes at the Cloſe of a Grave piece of Muſick,) therefore I ſhall call them Reſts. and explain them accordingly.

Firſt. You have the Large, which contains Eight Semibreves. and ſignifies that you are to Reſt, or keep Silence, during the time of Eight Semibreves, or Eight whole Bars in Common Time.

2dly The Long, which contains Four Semibreves, and ſignifies that you muſt Reſt the length of Four Semibreves, or Four whole Bars in Common Time.

3dly The Breve, which contains Two Semibreves, and ſignifies that you muſt Reſt the length of Two Semibreves, or Two whole Bars &c.

4thly You have the Semibreve, which is the longeſt Note now in uſe, tho' formerly it was the ſhorteſt, whoſe length and Proportion of Time is as long as you can leiſurly tell 1.2.3.4. your beſt guide in this will be the Pendulum of a large Chamber Clock, which will ſoon teach you the true meaſure of any Note in Common Time.

5thly The Minim, which is half the length of the Semibreve, and has a Tail to it.

6thly The Crotchet, is half the length of the Minim. with a black head and Tail.

7thly The Quaver, is half the length of the Crotchet, with a Tail turn'd up.

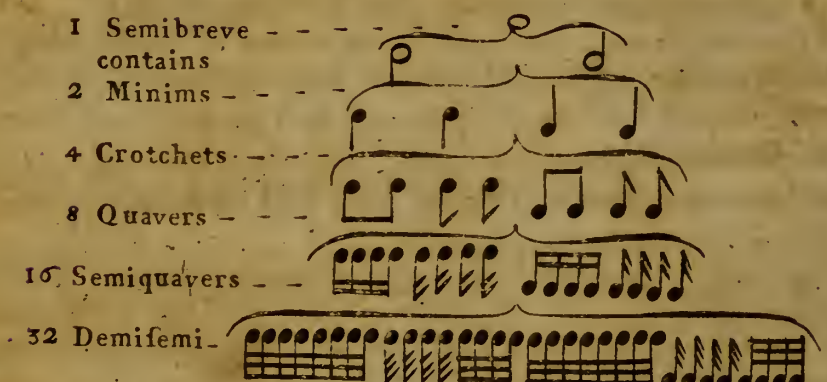
8thly The Semiquaver, is half the length of the Quaver, with two Tails turn'd up.

9thly The Demi-ſemiquaver, is half the length of the Semiquaver, with three Tails turn'd up, which is the ſhorteſt Note uſed in Pſalmody.

NB. Theſe Six laſt, have their proper Reſts under them, and whenever they occur in Muſick, ſignify that you muſt Reſt or keep Silence as long as you would be ſounding one of thoſe Notes to which they

8 belong, but the better to underſtand the true Proportion of all Notes, obſerve the following Example.

A Scale of the Notes, and their Proportions.

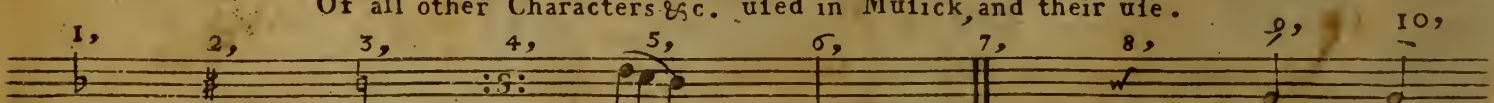


Explanation.

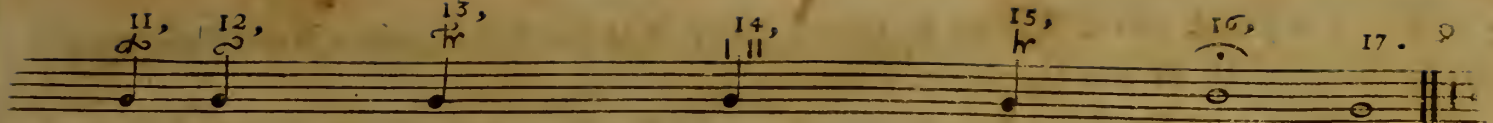
In this Scale the Semibreve which is the meaſure Note, includes each of the ſhorter Notes to its meaſure. i.e. one Minim is half a Semibreve, one Crotchet 1/4, a Quaver 1/8, a Semiquaver 1/16, a Demiſemiquaver 1/32, part of the Semibreve.

CHAP. 3d

Of all other Characters &c. uſed in Muſick, and their uſe.



A Flat, A Sharp, A Natural, A Repeat, A Tye or Slur, A Single Bar, A Double Bar, A Direct, A Fore-Fall, A Back-Fall.



A Beat, A Turn, A Shake and Turn, The plain Note & Shake, A Trill or Shake, A Hold, A Close.

M. You have here display'd the several Characters &c. used in Musick. and I shall now proceed to shew you their use. beginning First with the Flat.

1st The true use of a Flat is to sink any Note before which it stands, half a Tone lower than its original sound, as if a whole Tone be an Inch, a Flat before it will reduce it to half an Inch: Flats are also used to regulate the Mi. in Transposition. and when set at the beginning of any Tune. causes all the Notes to be Flat on the line or space where on it Stands, (unless contradicted by an accidental Sharp, or Natural.)

2d The true use of a Sharp, is contrary to that of a Flat; as a Flat sinks the Note half a Tone lower, so the Sharp raises it half a Tone higher than its natural sound; Sharps are also used to regulate the Mi. in Transposition of Keys, and when set at the beginning of a Tune, serves to Sharp all the Notes on the lines or spaces where on they stand; (unless contradicted by an accidental Flat, or Natural.)

NB. That a Flat, Sharp, or Natural, &c. set before, under. or over a Note in the middle of a Tune &c. serves only for that Note. to which it is placed.

3d A Natural. or Proper. is sometimes set before a Note that was made Flat. or Sharp. at the beginning of a Tune which reduces it to its Primitive sound, but Flats and Sharps, answer much the same purpose and are as often used.

4th. A Repeat, is used to shew the Performer, what part of the Musick must be Sung or play'd over again. this Character is also used in Cannons, to direct the following parts to fall in.

5th. A Slur, is in form like a Bow, and when drawn over Two, Three, or more Notes, signifies that they must all be Sung to One and the same Syllable.

6th. A single Bar, serves to divide the time in Musick, according to its Measure.

7th. A double Bar, signifies the end of a Strain, and if dotted on one or both sides, as thus, :‖: signifies that such a Strain must be repeated.

8th. A Direct, is set at the end of a Staff, to direct the Performer, to the first Note in the next Staff. The seven following Characters, as under the figures 9. 10. 11. 12. 13. 14. 15. are the several graces used in Musick, which I shall here after explain in their order.

16th. A Hold, signifies that you must hold the Note over which it is placed, something longer than it's proportion of Time.

17th. A Close, is Three, Four, or more Bars together, Set after a piece of Musick, which signifies a conclusion, or the closing of all the Parts, in a proper Key.

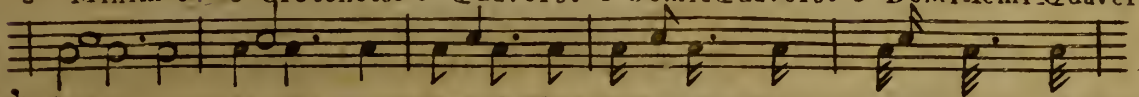
S. SIR, I thank you for these plain Instructions, but I have often observed a little Dot, on the right side of a Note, whose Name and use I should be glad to know.

M. This Dot, is the next thing to be considered, which is called the Prick of perfection or point of Additon, and adds to the sound of a Note half as much as it was before, as when set before a Semibreve.

it muſt be held as long as three Minims, and ſo of the reſt, but I will here give you

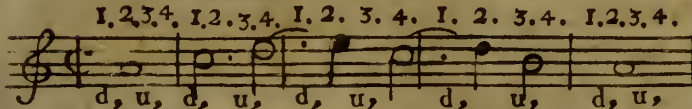
An Example of Prick'd Notes.

3 Minims. 3 Crotchets. 3 Quavers. 3 Semi-Quavers. 3 Demi-ſemi-Quavers.

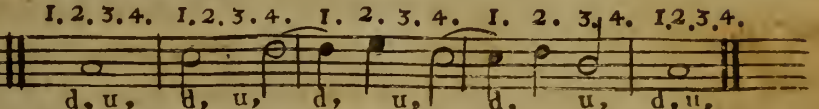


NB. You'll ſometimes meet with a point at the beginning of a Bar, which belongs to the ſound of the laſt Note in the foregoing Bar, and is generaly tied with a Slur, as for

Example.



the ſame by Notes.



Theſe are call'd Notes of Syncopation, or driving of Notes: of which I ſhall ſay more in the next Chapter.

S. I thank you SIR, and am always ready to give attention.

CHAP. 4th.

Of Time in its various Moods, and how to beat them.

Time, is ſo neceſsary to be underſtood in Muſick, that no Perſon can ever Sing or Play, ſo as to pleaſe himſelf or others without a due obſervation of it, and when rightly underſtood, will enable the Performers, in all Muſick to fall in with, or after each other, according to the real intention of the Compoſer.

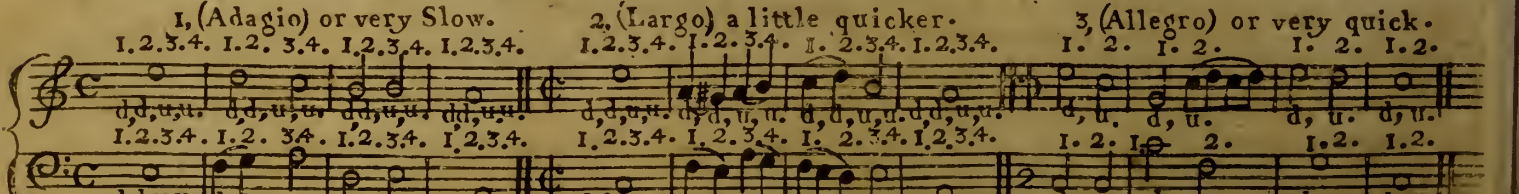
S. SIR, I ſhould be very glad to hear you explain the different Moods, and Meaſures of Time if you plea[ſe.]

M. Time is divided into ſeveral parts or branches, which are diſtinguiſh'd by Moods or Characters all which may be reduced to theſe two. Viz. Common and Triple Time, which are meaſur'd by an even or odd Number of Notes, as 4, or 3, that is ſuch a Quantity of Notes to be included in each Bar, But I ſhall ſpeak firſt, of the Meaſures and Proportions of Common Time and their Moods.

Common Time is meaſured by even Numbers, as 2, 4, 8, &c, each Bar including ſuch a Quantity of Notes, as will amount to one Semibreve which is a whole Time, or the Time Note, and guideth all the reſt. In Common Time there are three different Moods or Characters, by which the different meaſures are diſtinguiſh'd, each being near as Quick again as the other: the Firſt Mood is mark'd thus, C which denotes a very ſlow movement, the Second is mark'd thus, ¢ which ſignifies a quicker or lively movement, the Third is mark'd thus, ϕ which ſignifies a ſtill quicker or very quick movement, and is generaly beat with the hand or foot once down, and once up in every Bar.

S. Pray SIR, ſhall I beg an Example of theſe ſeveral Moods &c.

M. Nothing ſhall be wanting that is in my power, to render this work as uſeful, and plain as poſsible; having a deſire to promote this delightful Science; therefore I will here give you an Example of the ſeveral Moods in Common Time, in the Tenor, or Treble and Baſs Cliffs; with a d, for down, and u, for up, under each Bar, with the figures at top ſhewing how many Beats is required in each Bar, with e proper Name, movement of each Mood: thus.



In this Example you have the three several Moods of Common time with their proper Names and Measures.
1st You have the (Adagio.) or very Slow movement, how this Time should be beat has been already explain'd, see the proportion of the Semibreve, the beginning of the Second Chapter.
2d The Second is the (Largo.) Mood, being a little Quicker, or a lively Mood.
3d The Third is the (Allegro.) or very quick Movement, this is call'd the Retorted Mood, or Retorta Time, and is sometimes expres's'd by a large Figure of two, thus, 2 as in the Bass. and sometimes contains but two Crotchets in a Bar. NB, the Double d,d, u,u, signifies that your Hand or Foot must be twice down at the beginning, & twice up at the latter end of each Bar, as in the two first Examples, the third haveing one d, at the beginning, and one u at the end, signifies to beat once down and once up in each Bar, so that you may use either Letters or Figures as you please, by the help of this Example, you may be able to beat in any Lesson of Common Time let y Notes be of what so ever sort or kind, by takeing care to divide them into two, or four, equal parts.

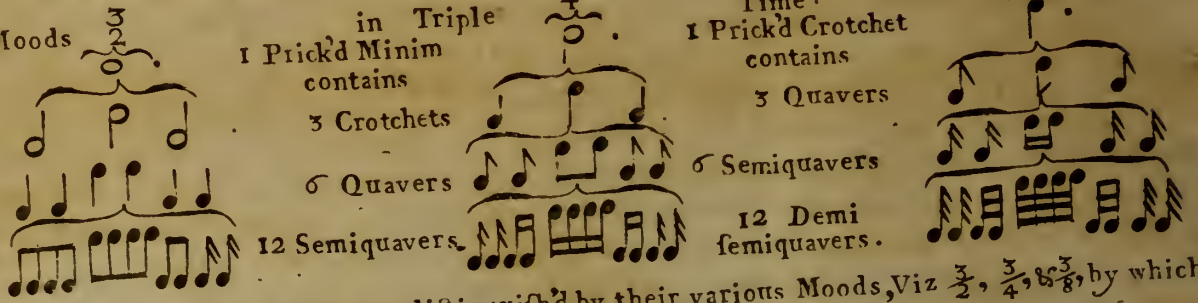
Syncopation, or driveing of Notes, is one of the hardest Lessons for young beginners, because the Hand or Foot is moved up or down in the middle of, or while the Note is sounding, but the foregoing Examples, with due attention are sufficient, for your assistance by telling 1, 2, with the Hand down, and 3, 4, with the Hand up. as mark'd over the Notes. But I come next to speak of the Measure and proportion of Tripola, or Triple Time and its various Moods.

M. Tripola, or Triple Time, is measur'd by odd Numbers, as 3, 6, 9, and each Bar including the Quantity of 3 Minims, 3 Crotchets, or 3 Quavers, two of which must be Sung with the Hand or Foot down, and one with it up, so that your Hand or Foot must be just as long again down, as up. Observe, here, that the Slowest movement in Triple Time is one fourth quicker in every Bar, than the measure of the Semibreve, as if a Bar should contain the quantity of 3 Minims, they must be Sung or play'd to the measure of 3 Crotchets, and so of the rest.

14 But before I proceed, I will give you a Scale of the Notes, and their proportions in Triple Time.

A Scale of the proportion of Notes in Triple Time.

The Moods in Triple Time.



This Scale is divided into three sorts, which are distinguish'd by their various Moods, Viz $\frac{3}{2}$, $\frac{3}{4}$, & $\frac{3}{8}$, by which you may easily understand the true measure and proportion of Triple Time, as, First.

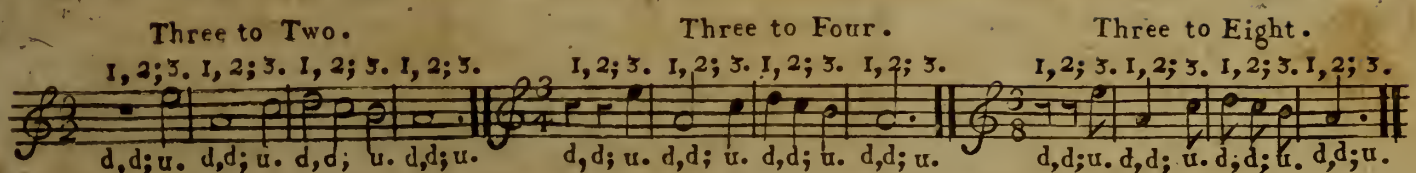
1st The first and Slowest Mood, is call'd Sesquialtera proportion, or Three to Two, which is a Triple measure of three Notes, to two such like Notes, in Common Time, and should be Sung or play'd in the same Time. this Mood includes three Minims, a prick'd Semibreve, or a such like quantity of other Notes. which is mark'd thus. $\frac{3}{2}$ and is call'd Three to Two, and reckon'd to the measure of three Crotchets.

2d The Second sort, is call'd Three to Four, being as quick again as the former, and is mark'd thus. $\frac{3}{4}$. each Bar including three Crotchets, one prick'd Minim, or the like quantity of other Notes.

3d The Third sort, is call'd Three to Eight, being as quick again as that of Three to Four, and is mark'd thus. $\frac{3}{8}$ each Bar including three Quavers. one prick'd Crotchet or a such like quantity of other Notes.

Observe, that these three several sorts of Time, must be beat, with the Hand or Foot twice down at the beginning

and once up at the latter end of every Bar, as in the following Example.



NB. Theſe ſeveral Moods, are ſometimes Sung Slower or quicker, as the words may require, which is generaly directed by the Compoſer, (by a Latin or other word ſet over the part to be ſo Sung) tho' this is ſometimes left to the Judgment of the Performer.

S. SIR, I thank you, but are theſe all the Moods in Triple Time.

M. There are ſeveral others, but as they are not uſed in Pſalmody I ſhall omit them, as unneceſsary in this work, but as they are all deduced from thoſe all ready ſet down, the Ground work may be known by only looking on the figures, and the ſubdiviſion made accordingly, I will here ſet them down in Score, thus

3 . . . 𝅗𝅥 . . . 𝅗𝅥 . . . 𝅗𝅥 . . . 𝅘𝅥 . . . 𝅘𝅥 . . . 𝅘𝅥 . . . 12 . . . 12 . . . 12
16 . . . 4 . . . 8 . . . 16 . . . 4 . . . 8 . . . 16 . . . 4 . . . 8 . . . 16

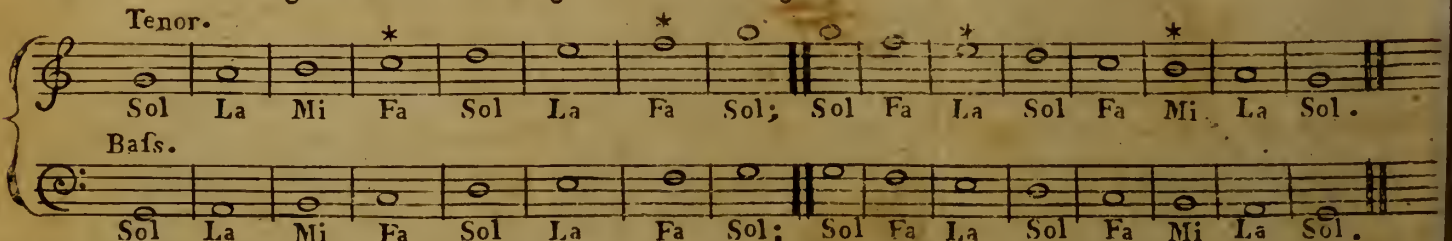
Obſerve that the lower figures, 2, 4, 8, &c, in all the forementiond Moods, denote the Compoſition to be to the meaſure of ſuch like Notes, as will make one Bar in Common Time. NB. when you ſee three Notes of any kind with a Figure of three, and a Slur ſet over them, as thus you muſt Sing them in the Time of Two of the like ſort.

CHAP. 5.th

Of Tuning the Voice; and ſeveral other Graces uſed in Muſick.

M. The First thing to be obſerv'd by a Vocal Performer, is to have your Voice as clear as poſsible; neither forceing the Sound through your Noſe, nor blowing your Breath through your Teeth, with your mouth ſhut; (as is the fault of too many) which is very offenſive to a Muſical Ear; but haveing your Voice in good order, Proceed to ſome ſhort Leſson, takeing the part which beſt ſuits your Voice; but I will here give you a Leſson of the Eight Notes, which is the firſt that is commonly taught, in two parts in Retorted Time, which is two Beats in a Bar, with a Star placed over the Note that riſeth, or falleth half a Tone, that is, C, and F, aſcending, and E, and B, deſcending, as for Example.

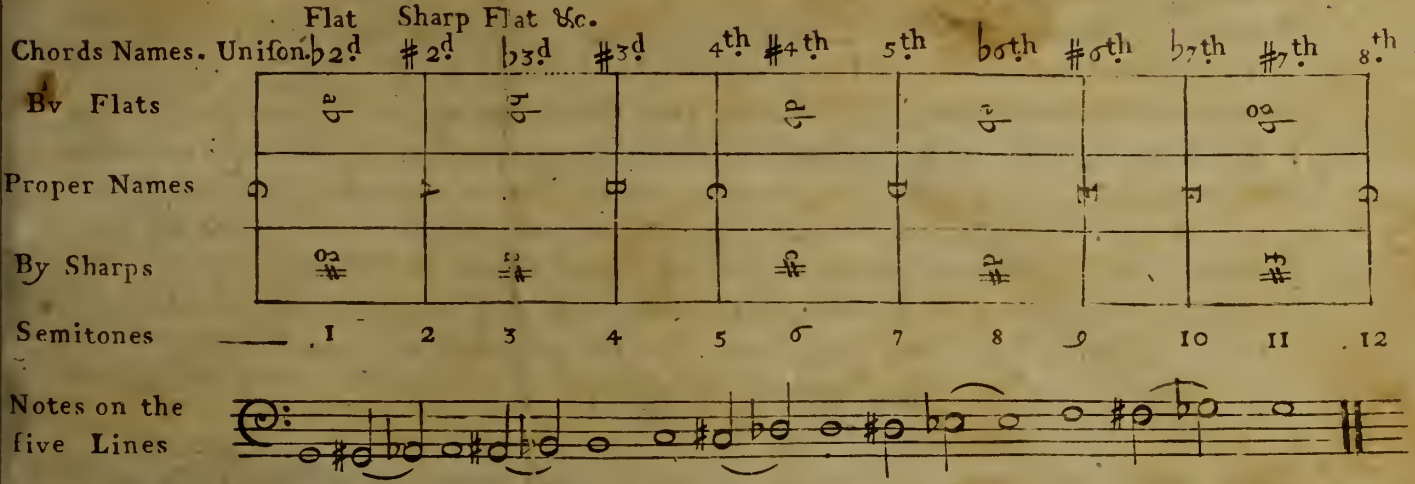
The Eight Notes aſcending and deſcending. LESSON I.



S. SIR, I underſtand this Leſson very well, but I cannot Sing it in Tune.

M. The true and exact Tuneing of this Leſson, is to obſerve the two Semi, or half Tones. Viz. from Mi to Fa, and La to Fa aſcending, and from Fa to La, and Fa to Mi deſcending, which are Stil but two Semitones, and all the reſt are whole Tones, ſo that an Octave conſiſts of five Tones or whole Notes, and two Semitones, or half Notes, whoſe order differs according to the Key they are computed from. But for your better Inſtruction in this, obſerve the following Scale, which is,

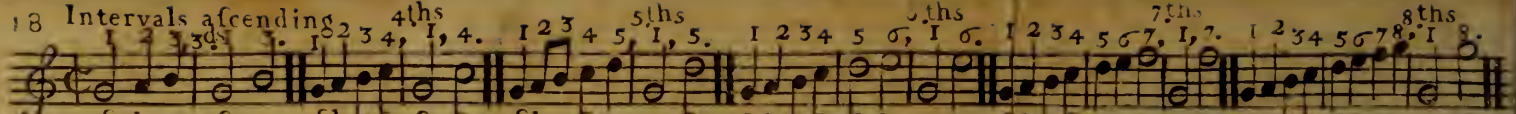
A Mathematical Scale of all the Semitones included in an 8th or Octave, with the Concords and Discords figur'd, and the Notes on the Lines and Spaces, by way of Inches.



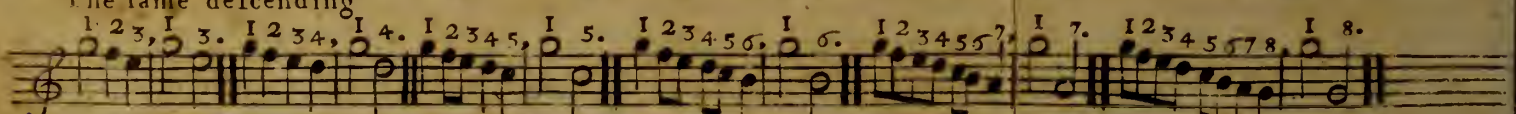
This Scale which is drawn according to the Keys of the Organ &c. shews that an Octave or Eighth may be divided into Twelve Semi, or half Tones. NB. G, Sharp, and A, Flat, are Unison to each other, and so are all the rest which are slur'd, as the above Scale does demonstrate; the proper Notes being Semibreves, and the others slur'd Minims.

The Eight Notes, with the true Proof of every Interval or Distance comprehended in an Octave; in the G Cliff. LESSON 2d.

Intervals ascending



The same descending



N. By observing this Lesson you may easily find the true Distance of any two or more Notes, to the greatest extent in any of the Parts, as you have already been shewn, the connection they have with each other, and to make it still plainer, I have set Figures, over the Notes, which serve to count their Distance; and their Names at bottom which sound best in singing. Now, if you would learn the true distance between any two or more Notes, first sound the Highest or lowest Note, and call it 1: then Ascend or Descend gradually, telling 1 2 3. &c. (observing your Semitones,) till you come to the Note whose distance you would know. this is the best method that I can lay down, and I think, quite sufficient for the purpose. I come now to speak

Of the Several Graces used in Musick.

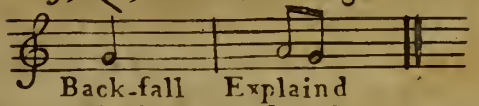
S. Pray SIR, what are Graces.

M. A Grace is a Shake, turn, or humour of the Voice, or Instrument, which when rightly perform'd, is the perfection of Harmony. but of these there are several sorts; of which I shall speak in their order. and first

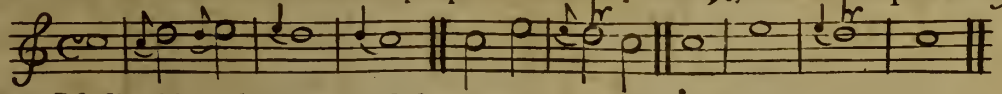
1.st the Fore-fall, is a Grace mark'd thus; / to do which, Sing first the Note next under the Note so mark'd, to half the length of the Time of the mark'd Note; and then the mark'd Note it self to the other half of the Time, as for Example.

A Fore-fall, Explain'd.

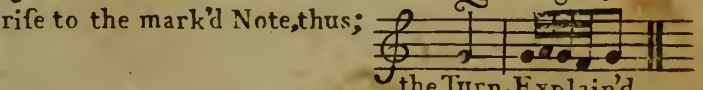
2dly The Back-fall, mark'd thus; \ differs from the Fore-fall in this only; that, instead of riseing from the Note next below, you fall from the Note next above to the mark'd Note, thus;



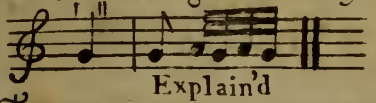
3dly The Appoggiatura, a word, to which the English Language has not an Equivalent, it signifies a prepare, lead, or carriage Note; this Grace answers the same end as the two former, and is now oftener used; it serves for the arriving more gracefully to the following Note, either rising or falling, and must be dwelt on according to the value, or length of the Note; the same is sometimes used as a preparation to a Shake, &c. and is expres'd by intermediate Notes, as thus.



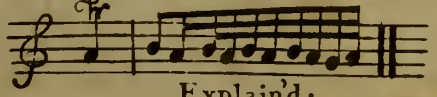
4thly The Turn, mark'd thus; ∾ signifies that you must begin with the mark'd Note, then rise one degree, then fall to the mark'd Note, next descending one degree, and lastly rise to the mark'd Note, thus;



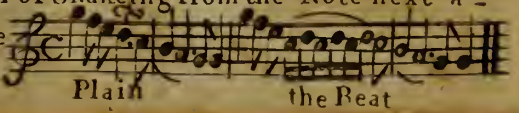
5thly The plain Note, and Shake; is mark'd thus, tr and signifies that you must sound one half of the mark'd Note plain, and the other half Shake, as thus;



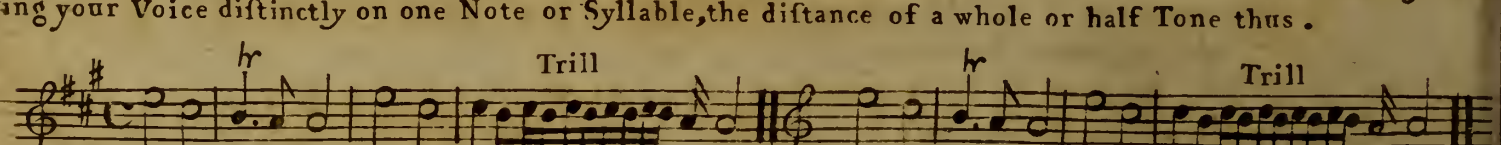
6thly The Trill and Turn, is mark'd thus; tr and signifies that you must Shake first, and then turn from the Note next below the mark'd Note, as for Example



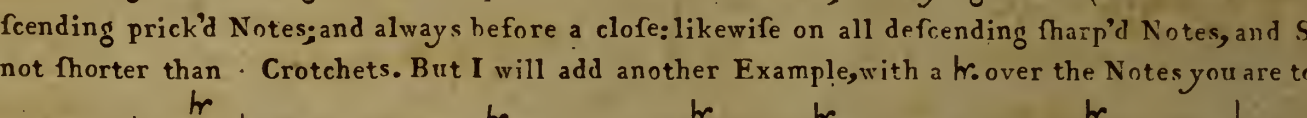
7thly The Beat, differs but little from the Trill, only in this, that, instead of Shakeing from the Note next above that mark'd tr you must beat from the Note next below, as for Example



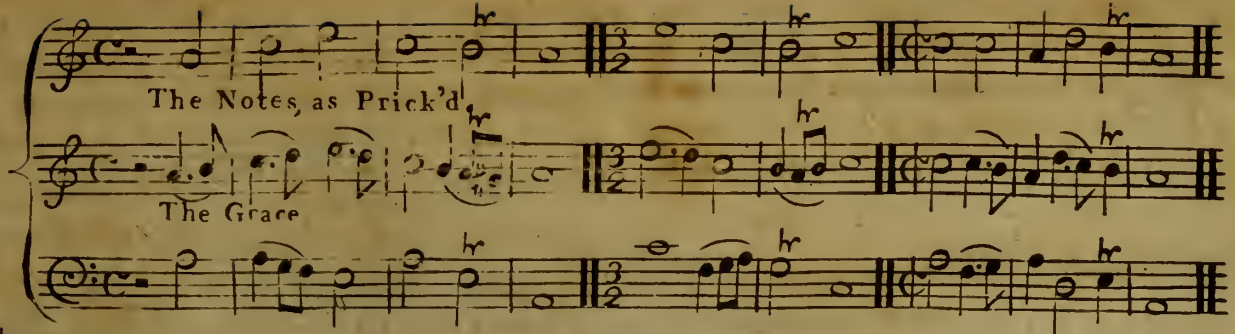
8thly The Trill, Trillo, or Shake, is mark'd thus; tr. this is the Capital Grace, and may be either open or close, E.g. if the Note next above the Note to be Shaken (from whence the Shake is always begun) be a whole Tone, it is an open Shake, but if it be but a Semitone distant, it is a close Shake. this Grace is perform'd by Shaking your Voice distinctly on one Note or Syllable, the distance of a whole or half Tone thus.



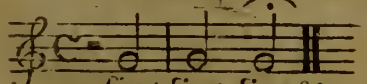
If you would learn this Grace, you must first move slow, then faster by degrees, and with diligence you may soon get the perfection of it. Observe, that you must move as quick as possible, while the length of the Note (which you are to Shake) is peforming, tho' sometimes for variety, the Note before a close is held longer than its Time, according to the Judgment of the performer. NB. This Trill, is very agreeable (and should be used) on all descending prick'd Notes; and always before a close: likewise on all descending sharp'd Notes, and Semitones. if not shorter than · Crotchets. But I will add another Example, with a tr. over the Notes you are to Shal



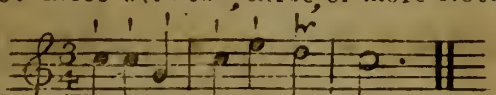
9thly Another Grace which is very Ornamental, when well perform'd, is call'd Transition i.e. to slur or break a Note, to soften the roughness of a leap, of which see the following Example; of Transition, or breaking of Notes.



10thly The Swell, is a Grace ſometimes uſed when a ſound is to be continued to an extraordinary length, and ſhould be perform'd thus; ſuppoſe the Time of the continued ſound divided into four equal parts; begin the firſt part Soft, then Swell gradually, ſo that the latter end of the ſecond part and the beginning of the third may be the loudeſt; then decreaſe the ſound, in the ſame manner as you increas'd it, ſo will the latter end of the fourth part, be no louder than the beginning of the firſt: this Grace is ſometimes uſed in the middle of a piece of Muſick, when one or more Notes of the ſame ſound, have a hold placed over them, as thus;



when you meet with two, three, or more Notes, with a plain ſtroke over them, thus;



it denotes that they muſt be Sung as diſtinct, and Emphatick as poſsible. There is yet two Graces, which, tho' they are laſt mention'd, ought to be firſt learn'd, Namely, the Accent, and Propriety of Expreſsion. for till you have learn'd theſe you cannot ſing the others true. And Firſt.

 1st The Accent; to perform which, obſerve, that if a Bar of Common Time be divided into four equal parts, and a Bar of Triple Time into three; the firſt and third parts of a Bar of Common Time, and the firſt of Triple Time, ought to be adapted to the Accent of the words; tho' in ſome Compoſitions, it is not always ſo; but if any part be Sung louder than the reſt, it muſt be that on which the Accent is placed, which is, (or ought to be,) the Firſt and Third parts of a Bar, People ſhould not Sing as loud as they can, leaſt their Voice be - comes rough and unpleaſing, except in ſome particular caſes; as when they Sing the words, Strong, Strength, Might, Noiſe, Thunder, &c. when the words, Soft, Mild, Meek, Weak, &c. occur, they ſhould be Sung Soft.

2dly Propriety of Expreſsion. The words in Singing ſhould not always be pronounced as they are ſpell'd, but rather, as they are expreſs'd by the beſt Maſters of Language; words ending in en, of more than one Syll a - ble, ſhould be pronounced without the laſt E, as Chos'n, Fros'n, Oft'n, Soft'n &c. ſo, almoſt all words ending with Y, ſhould be pronounced as if they ended in E, as Lofte, Mighte, Eternalle, &c. If my, comes twice in one ſen - tence, call the Second, me, or m', as, my hand and me, or m' heart; To, ſhould be pronounced as tu, or too; ſo, Peo ple, not Pepel, but Peopl', &c. but the Muſick muſt ſometimes guide in this Caſe, as experience will teach you; for the words muſt conform to the Muſick, and not the Muſick to the words.

CHAP. 6th

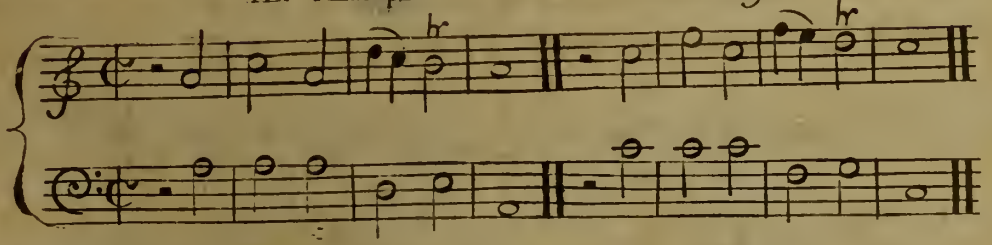
Of the ſeveral Keys, and of Tranſpoſition.

M. In Muſick there are but two Natural, or Primitive Keys, Viz, C faut, the Sharp or chearful Key; and Are, the Flat or Melancholy Key; and no Tune can be form'd on any other Key. without placeing either Flats or Sharps at the beginning of the five Lines, which brings them to the ſame effect as the two Natural Keys.

S. What is a Key; or what is here meant by Keys;

M. A Key, or Key Note, is the laſt Note of the Baſs, and contains the Air and Judgment of the whole Tune, being the Foundation of all other Parts. But I will firſt give you

An Example of the two Natural Keys.



S. Pray SIR, why is one of thoſe Keys call'd Flat, and the other Sharp.

M. The firſt is call'd A, the Natural, or Flat Key, becauſe it hath the Leſſer Third, Sixth, and Seventh above its Key, or Key Note.

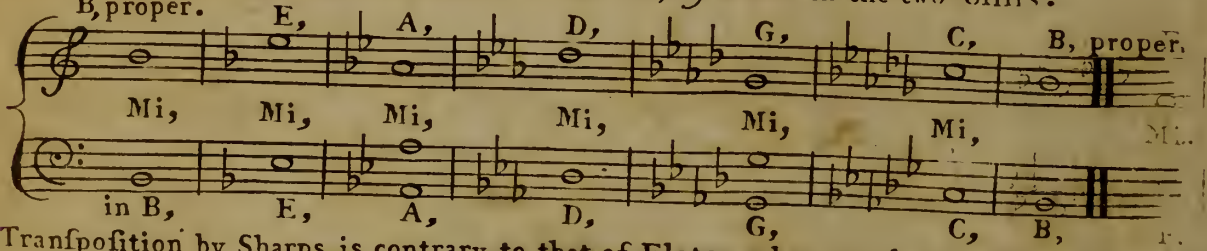
The Second is call'd C the Natural Sharp Key, having the greater Third, Sixth, and Seventh above its Key, which is half a Tone Sharper in the very firſt Third, and is therefore properly Sharp. &c. But I come next to ſpeak

Of Tranſpoſition of Keys.

M. To Tranſpoſe ſignifies to remove from one place to another, in order to this, the firſt thing to be conſidered is the Mi, which is the Maſter Note; and guideth all other Notes both above and below; and alſo bringeth all other Artificial Keys to the ſame Nature, as the two Natural Keys; the Mi, being next above the

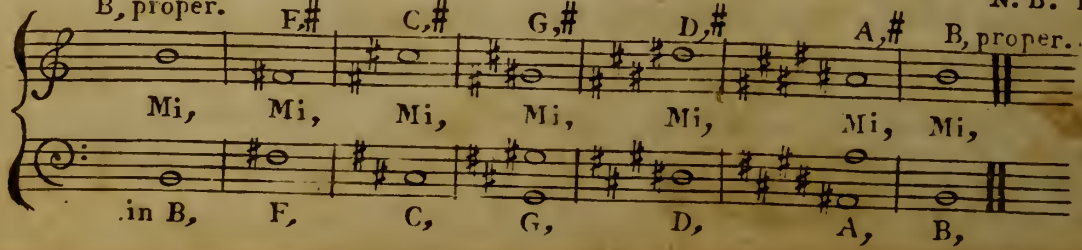
Key Note, in the Flat Key, and next below the Key Note in the Sharp Key; as you may see in the two Natural Keys before mention'd. Transposition is perfected by shifting the Mi, which is a Sharp Note, by first placing a Flat on its place, which removes the Mi, a Fourth above, or a Fifth below the place where it was before; so that by adding a Flat every time on the Mi Note, (one at a time) it causes the Mi, to shift every time a Fourth above, or Fifth below, as you may see in the following Example.

Of Transposition of the Mi, by Flats in the two Cliffs.



Transposition by Sharps, is contrary to that of Flats: and moves always a Fifth above or Fourth below its former place. also the Mi stands in the same Line or Space with the Sharp last added. as in the following Example.

Of Transposition of the Mi, by Sharps in the two Cliffs



N. B. That the Mi cannot be brought on to any of the Artificial Keys by Flats nor to any of the Natural Keys by Sharps.

Here the Firſt Sharp is founded on F, the reſt being added (One at a Time) on a 5th above, or fourth below, the whole, the Mi is ſhifted Ten times, and thereby ſet on every Semitone in the Octave, except F, Natural, to which it cannot be brought.

S. Pray Sir, why cannot the Mi be Set on F Natural, as well as the other Semitones.

M. If another Flat, or Sharp could be added it might be done; but no more Flats, or Sharps can properly be added on any Leſson, or peice of Muſick whatſoever.

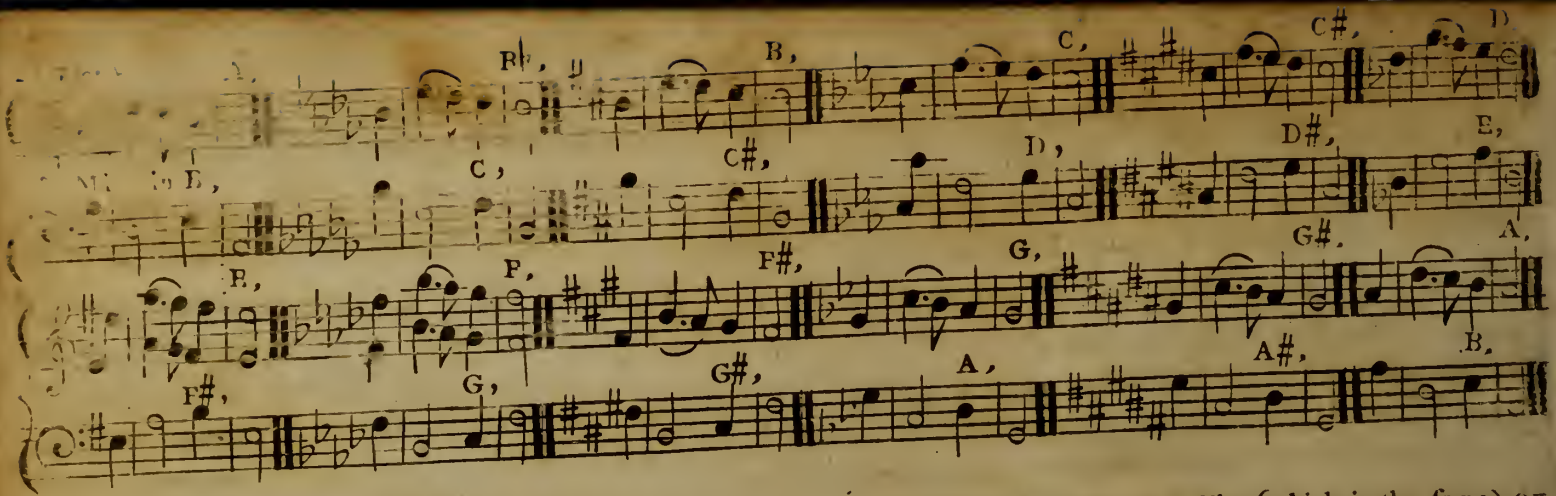
S. Pray Sir, for what reaſons.

M. Becauſe, if you add another Flat, it muſt be upon C; which being but a Semitone above B, would then be brought on to the ſame Line and Space, which is a plain Contradiction: ſo likewiſe, if you add another Sharp, it muſt be upon B; which would then become F Natural: this alſo, is a contradiction; as you will find by examining ſuch a Leſſon.

S. Pray Sir, what is the Uſe of Tranſpoſition; and, why is the Mi thus ſhifted a-bout.

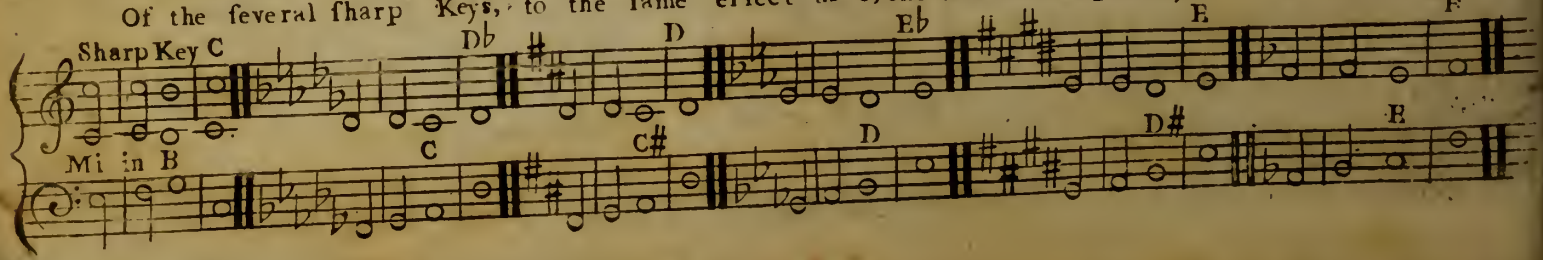
M. Tranſpoſition ſerves to bring every Compoſition as near as poſsible with-in compaſs of the five Lines; which the two Natural Keys cannot always do, eſpecially the Sharp Key; when the Muſick riſes an Eigth a-bove the Key Note: it alſo ſerves to bring any peice of Muſick with-in compaſs of the Voice, or any perticular Inſtrument. And the Mi is ſhifted, to bring all Artificial Keys, to the ſame effect as the two Natural ones; viz. A, and C; to explain which ſee, the following Example, of all the ſeveral Keys in Muſick, both Flat, and Sharp: and Firſt,

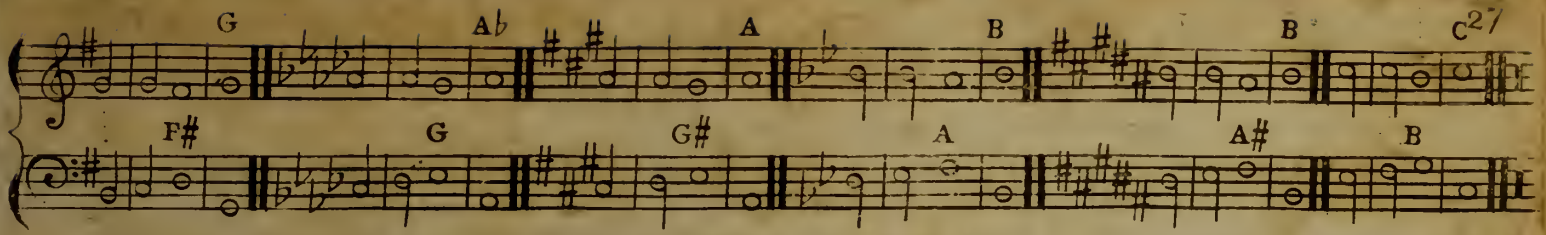
Of the ſeveral Flat Keys, to the ſame effect as A, the Natural Flat Key.



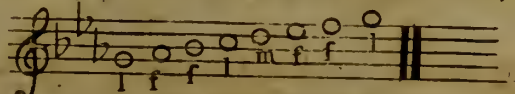
Here we have a Flat Key, founded upon every Semitone in the Octave, except D Sharp, or E Flat, (which is the same) on which no Flat Key, can be set; because Mi cannot be brought on to F, Natural, as before explained: N. B. I have made use of the four last Notes of Worksop Tune, in this example; and to make it more plain, I have added the Flats and Sharps promiscuously to shew, how any Tune, may be raised gradually, quite thro' the Octave.

Of the several sharp Keys, to the same effect as C, the Natral Sharp Key.

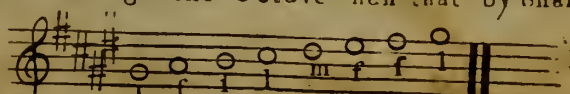




Here we have a Sharp Key foundd on every Semitone in the Octave, except F Sharp, or G Flat, (which is the ſame) on which no Sharp Key can be Set, for the reaſons aforſaid. In this example, I have taken the four laſt Notes of St Hellens Tune, and have raiſed them gradually, as in the former example of Flat Keys. Obſerve, that theſe Keys, though 22 in Number, are in effect but 14; becauſe, 8 of them have both a ♭, and a ♯ Key founded on them, viz. A, B♭, B, C, D, E, F, G; add to theſe F♯ G♯ & C♯, the other 3 ♭ Keys; & D♭ E♭ & A♭, & other 3 ♯ Keys, which compleats Traſpoſion: and how evervarious your Airs may be, they will all Terminate in ſome of theſe forementioned Keys, eſpecially the Baſs; the laſt Note of which, is a Standing Rule, to determin the Key in all Muſick. See, page 23. You may likwiſe obſerve, that in ſome of the forgoing examples, the Key Note, is brought onto the ſame line, and ſpace by Flats, as it is by Sharps, for Inſtance; the ſecond and third Bars of the Flat Keys, where the Key Notes, are both on the line B; but, that by Flats, is on B ♭ and that by Sharps is on B Natural; which is a Semitone higher: The ſame may be underſtood of the ſecond, and third Bars, of the Sharpe Keys, and of all the reſt, which occur in this manner: for that by Flats, will be a Semitone lower, quite through the Octave then that by Sharps. See the following examples



Mi in D Natural.



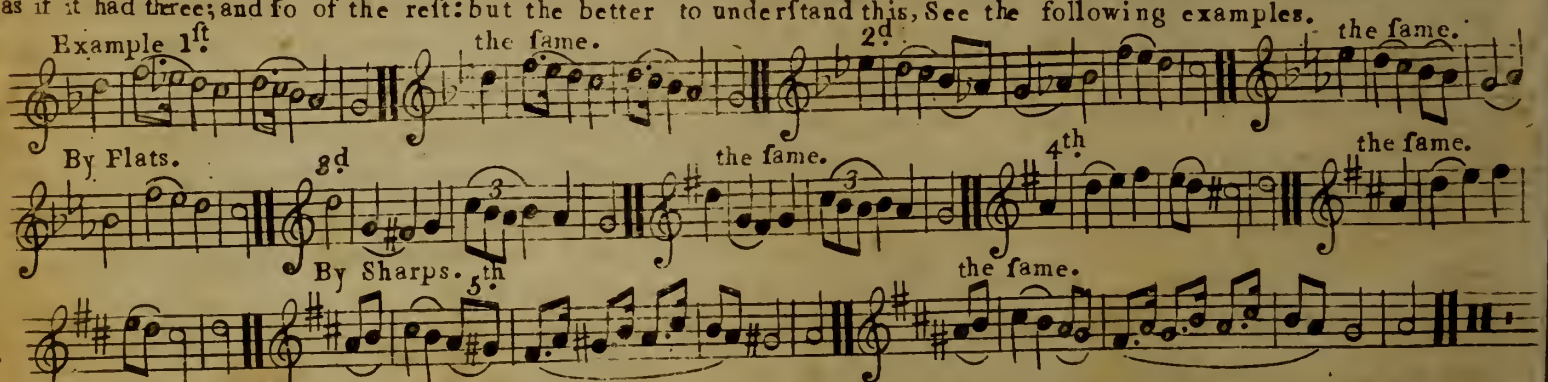
Mi in D Sharp.

N.B. If any

of the forementioned Keys seem dificult, you may Transpose them on to any other, by observing the Rules laid dow.

S. I have, some times, observed Tunes, set on some of the Artificial Keys, which were not distinguished by Flats and Sharps, according to your Rules; which I should be glad to have explained.

M. Many Instances of this kind might be produced, but, I shall only mention two or three; which may serve to explain all the rest; and first, you may some times find a Flat Key set on G, with only one Flat, at the begining; but it is supposed to be in two Flats, and if any Notes occur on E, they must be Flated; unless, the Air requires them to have their natural Sound, which is often the case, in such Tunes: some times a Sharp Key on G, with out a Sharp at the begining but it is supposed to be in one Sharp, and should be performed accordingly; so, a Tune on C, with two Flats, should be performed as if it had three; likewise, a Tune on D, with one Sharp, as if it had two, and a Tune on A, with two Sharps as if it had three; and so of the rest: but the better to understand this, See the following examples.



By these examples it appears, that, a Tune may be Set on any Key without either Flat, or Sharps at the begining and only add them as the Notes occur, or as the Air may require which; will stand good in Instrumental Music

* See Page 32.

but is not convenient in Pſalmody, on account of the Mi; whoſe place, ſhould always be made known to direct Learners to Sol, Fa, &c.

S. Pray Sir, why do Authors ſet Tunes in this manner.

M. The reaſons are ſuch as theſe; either becauſe very few Notes fall upon thoſe Keys, or becauſe the Air requires them to have their natural Sound: &c. But, as theſe things tend rather to puzzle, then Inſtruct, they are carefully avoided, in the following Work.

S. Sir, I thank you, for theſe plain Inſtructions; which appear to me very uſefull.

M. Theſe things are neceſsary to be known, by every one, who deſires to make any progreſs in Muſick; but there is an eaſier method often uſed in ſinging, for Inſtance; ſuppoſe you have a Tune ſet in A, and you would have it a Semitone higher, then ſound B♭,* and call that your Key, ſounding all the other Notes accordingly; and then your Tune is properly Tranſpoſed in effect, though the Notes keep their places; by this method you may raiſe or fall a Tune to any degree, without moveing a Note.

{* Some Inſtrument is very neceſsary to give you the true ſound of any Key, &c. A Pitch Pipe, which you may have at the Muſick Shops, is the cheapeſt, and moſt uſeful for Learners.}

S. I have ſometimes obſerved two Notes, Stand one over the other, as thus or thus, which I have not heard you explain.

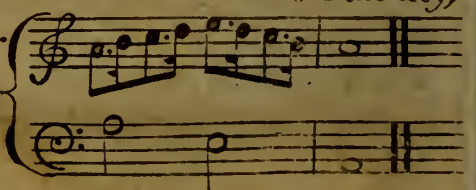
M. theſe we commonly call Chuſeing Notes, and when they occur in any Tune, or peice of Muſick, they ſignify that the Performer may in ſuch a caſe, ſing or play, which he pleaſes,

pleaſes, and omit the other, without ſpoiling the Air, or if there be Voices &c. enough, they may take them both, for tho' they are two in ſound; yet, in time they are but one; for, they do not add to the time but only to the variety.

CHAP. 7.th

Of INTONATION: or ſome uſeful directions concerning the right ſound or pitch of the Keys, in Vocal Muſick.

M. There is nothing more neceſsary to be underſtood by the Vocal performer, then the true pitch or ſound of the Key Note, for unleſs a Tune be founded on a proper ſound, it can never give any pleaſure to the performer or hearer. in order to this, Firſt view all the parts and prove their compaſs from the Key Note in the Baſs both above and below, (if any there be below) next try your Voice or Voices, ſo that you may perform all parts clear and ſtrong, without ſqueaking above. or grumbling below, when this is done the Tune may be ſaid to be pitched in a proper Key. Suppoſe your Key be in A Natural, and your Tenor riſe a Fifth above the Key, and the Baſs reach to A below. which is twelve Notes. then prove it thus. Let the Baſs give the ſound firſt, the Tenor next &c. and let there be one leader to each part, (the tenor leading the whole Song in true time,) and by this method you may give the true pitch to any Key whatſoever.



CHAP. 8.th

Of the ſeveral Concords and Diſcords; both Perfect and Imperfect; and of Figures, uſed in Thorough Baſs

M. There is but four Concords in Muſick, Viz, the Uniſon, Third, Fifth, and Sixth, their Octaves are alſo meant. The Uniſon is call'd a perfect Cord; and ſo is the Fifth, but the Fifth may be made imperfect,

the Third, and Sixth are call'd imperfect; their ſounds not being ſo full, or ſweet as the Perfects, [illegible] parts, the Sixth is ſometimes uſed inſtead of the Fifth, and the Fifth left out, ſo that in effect, their are but three Concords. the word imperfect ſignifies, that it wants a Semitone of its perfection, for as the leſſer, or imperfect, or Minor Third includes but three half Tones, ſo the greater, or perfect, or Major Third includes four half Tones &c. The Diſcords are a Second, a Fourth, and a Seventh, and their Octaves, tho' ſometimes the greater Fourth becomes an imperfect Fifth.

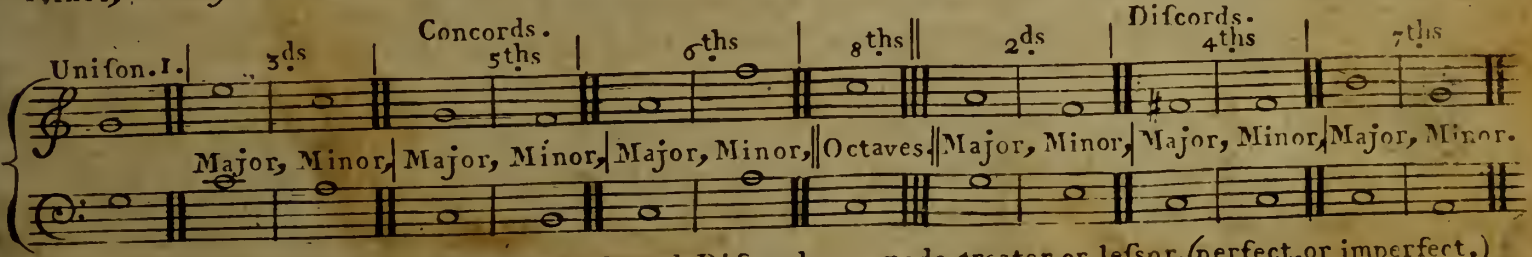
But I will give you an Example of the ſeveral Concords. and Diſcords. with their Octaves under them thus.

Concords.					Diſcords.		
1	3	5	6	their	2	4	7
8	10	12	13	Eights.	9	11	14
15	17	19	20		16	18	21
22	24	26	27		23	25	28

their Eights.

NB, That if a Voice or Inſtrument could reach a thouſand Octaves, they are ſtill the ſame as one, in Nature.

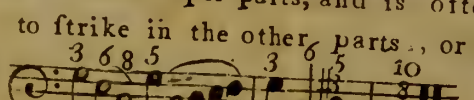
But I will give you another Example of all the Concords and Diſcords, both perfect and imperfect, Major or Minor, as they ſtand in order: their Interval or diſtance being counted between Tenor and Baſs.



By this Example you may ſee how Concords and Diſcords are made greater, or leſſor, (perfect. or imperfect,) without the help of Flats, or Sharps, (except the Major Fourth,) but they may be made in Compoſition greater, or leſſor, by adding Flats, or Sharps, to one of the parts. Diſcords are alſo allow'd in Compoſition, if mixt with Judgment.

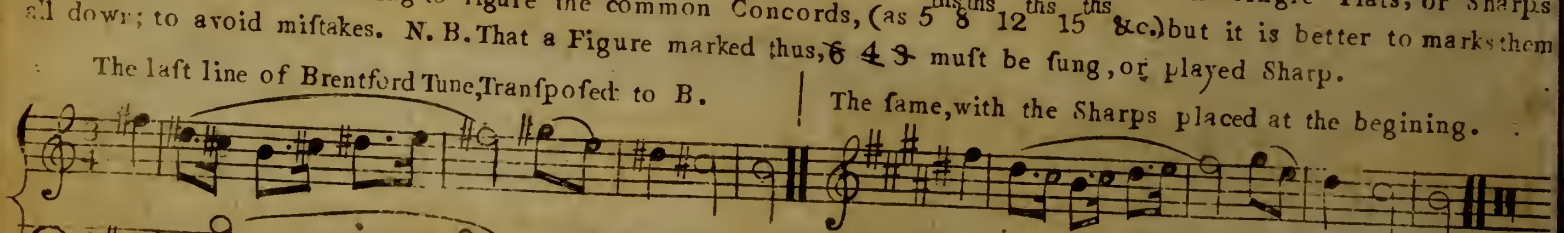
Of Figures, ufed in the Thorough Bafs.

S. Pray Sir, what is meant by the Thorough Bafs.

M. The Thorough Bafs, is a low full Bafs, which is moftly performed by the Organ, or Harpfichord, &c. And is fometimes added to a peice of Muſick, under the Vocal Bafs, in order to fill up the Harmony; it is alſo uſed to One, Two or more uper parts, and is often intermixted with Figures, over or under the Notes, to direct the Perfonner to ſtrike in the other parts, or Notes, either a 3d. 4th. 5th. 6th. 7th. or 8th. above the Ground; and are ſet down thus 

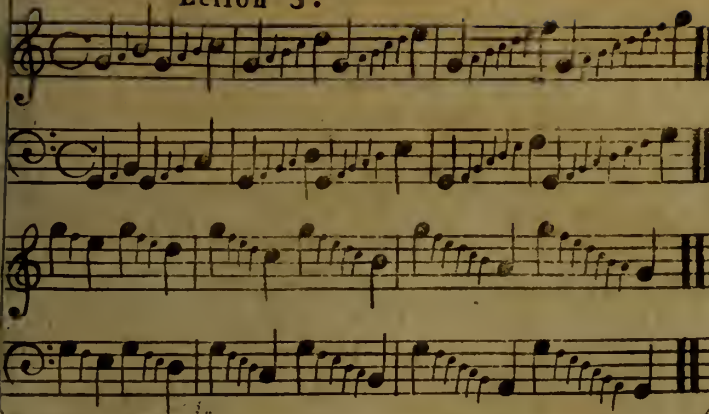
Obſerve that where only a ſingle Flat, or a ſingle Sharp is marked, thoſe Flats or Sharps denote that you muſt ſing, or play either Flat, or Sharp Thirds; but where nothing is marked, then common Concords will do. Alſo where 4ths. 7ths. &c. (which are Diſcords) are only marked, they are only ſet to introduce common Concords to follow, that is, ſuch as lie next, or the neareſt Interval follow next, as the Rules will admitt, &c. Some Authors only mark their 3ds. with ſingle Flats, or Sharps alſo 4ths. 6ths. 7ths. &c omitting to figure the common Concords, (as 5ths 8ths 12ths 15ths &c.) but it is better to marks them all down; to avoid miſtakes. N. B. That a Figure marked thus, 6 4 3 muſt be ſung, or played Sharp.

The laſt line of Brentford Tune, Tranſpoſed to B. | The ſame, with the Sharps placed at the begining.

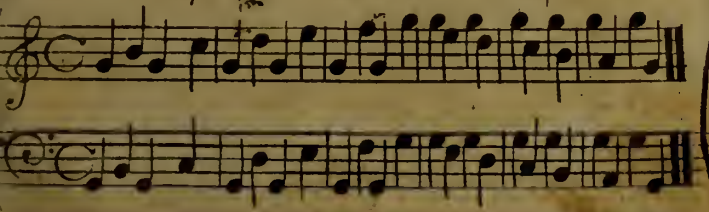


This is explained Page 28. I ſhall next give you a few eaſy Leſſons, to exerciſe your Voice.

Leſſon 3d.

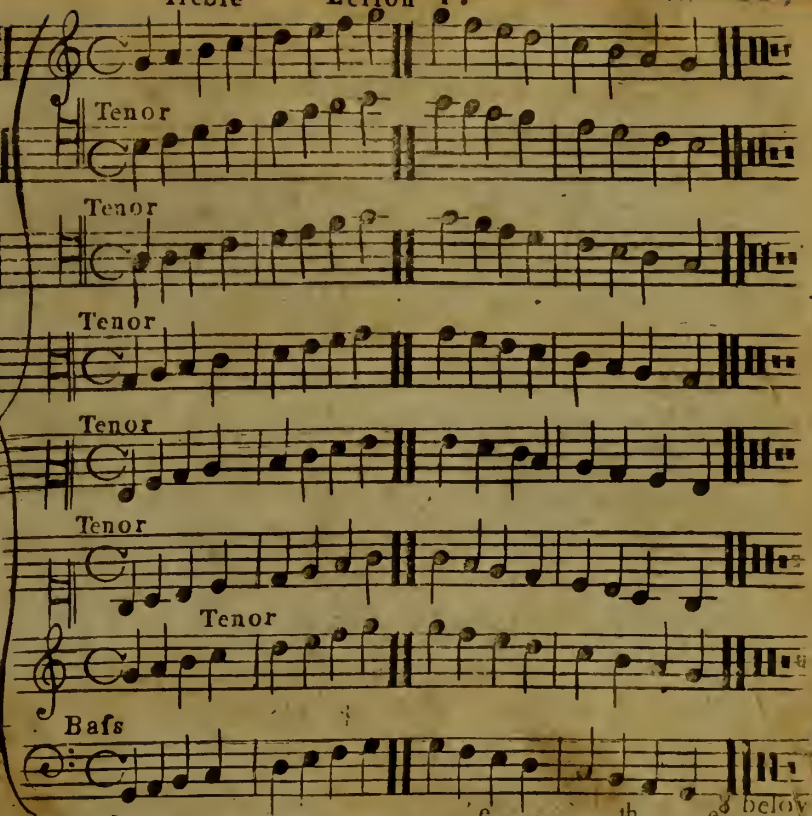


In this Leſſon, the intermediate Notes, ſerve as ſteps, to lead you to the right Sound of the next Note, and when you have learned them, leave out the intermediate Notes, and only ſing the extreams thus.



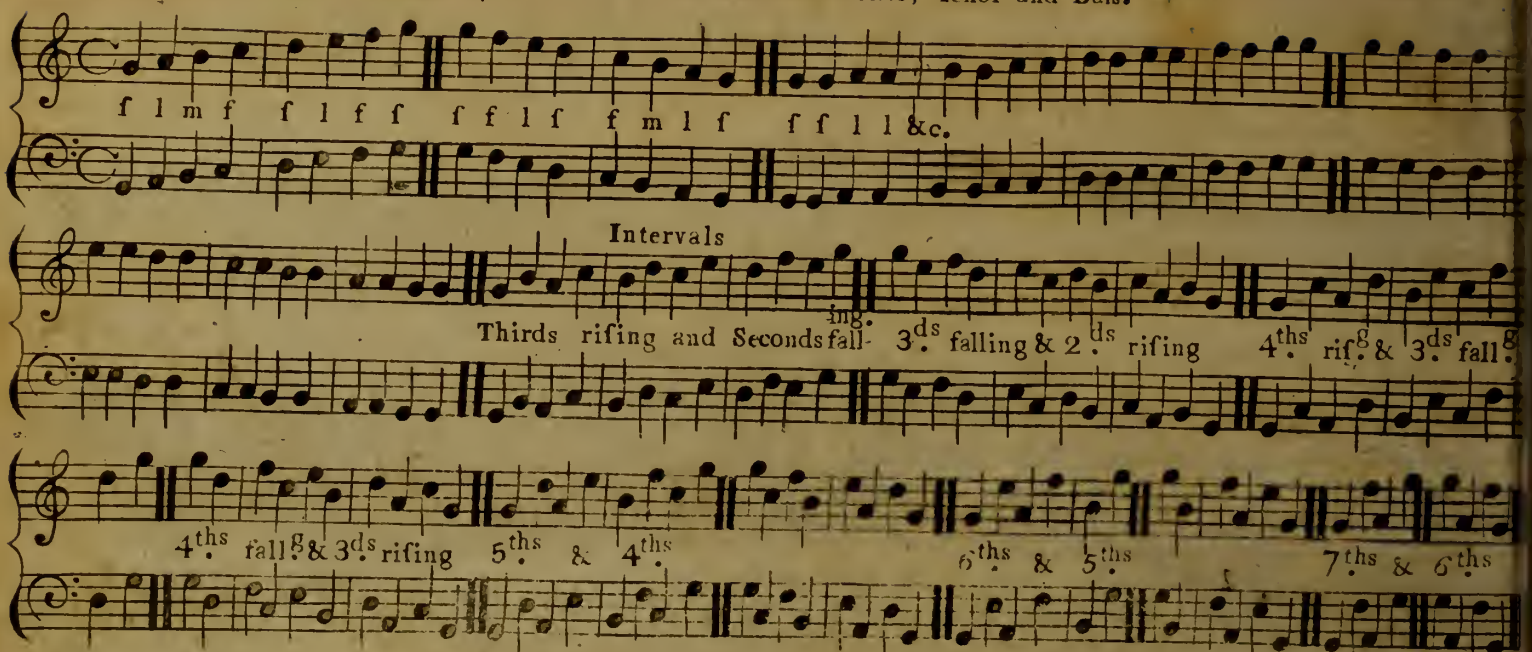
I will next give you a Leſſon in the various Cliffs.

Treble Leſſon 4th.



The 6 middle octaves is the ſame, c Treble an 8th above, c Baſs 8 below

Leſſon 5.th or, Some eaſy Leſsons, in the two uſual Cliffs; Tenor and Baſs.

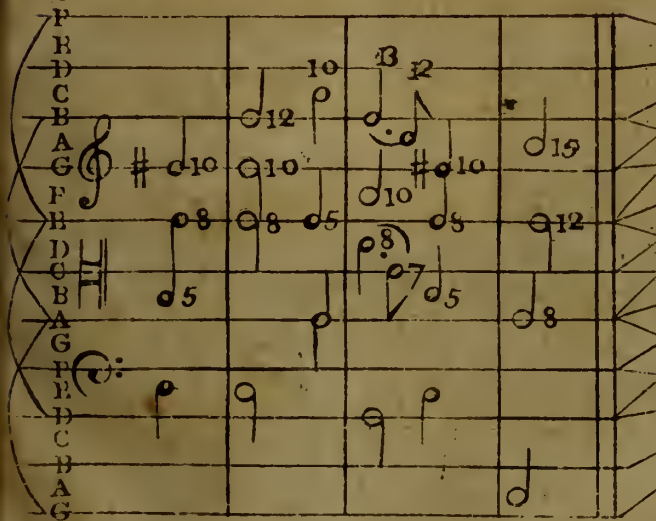


The method of Tuneing theſe Intervals, is explained Page 33, but more at large, Page 18. As for any thing farther, I would referr you to ſome eaſy Pſalm Tune, which, by chuſing the Part that beſt ſuits your Voice, will become as eaſy as any Leſſon that canbe given. I ſhall next ſhew you, how to compare one Part of Muſick, with anothe

The Interval or distance between 3ds 5ths 6ths 8ths and their octaves are called Concords and the others Discords.

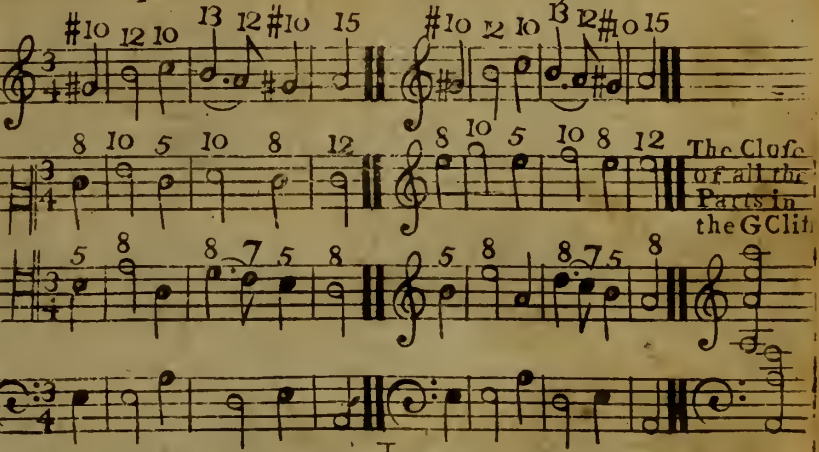
But I will draw eleven Lines according to the Gamut and place the Cliffs in their order by which you may count the true distance of all Intervals.

A Scale of all the Four Parts.



By this Scale you may see the true Distance, and also the places of all the Four Parts of Music, according to the Gamut.

The Parts seperated.



These Four Parts are taken out of the Scale, and set down in their order as they proceed from the Bass.

The same in the G Cliff.

Here the two midle Parts are set in the G Cliff, and sung in the eighth below, the Tenor Voice being an eighth below the Treble

N.B. If any, through inatention, or want of leisure, should think this Scale dificult; the following Table is a more expeditious method.

A Table, shewing the true distance between Two or more Notes, in all, or any of the Four Parts of Musick.

A	lamire in Alt	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
G	folreut in Alt	2	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23
F	faut	3	2	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
E	la	4	3	2	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
D	lasol	5	4	3	2	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
C	solfa	6	5	4	3	2	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
B	fabemi	7	6	5	4	3	2	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
A	lamire	8	7	6	5	4	3	2	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
G	folreut—Cliff 𝄞	9	8	7	6	5	4	3	2	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
F	faut	10	9	8	7	6	5	4	3	2	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
E	lami	11	10	9	8	7	6	5	4	3	2	1	2	3	4	5	6	7	8	9	10	11	12	13	14
D	lasolre	12	11	10	9	8	7	6	5	4	3	2	1	2	3	4	5	6	7	8	9	10	11	12	13
C	solfaut · Cliff 𝄡	13	12	11	10	9	8	7	6	5	4	3	2	1	2	3	4	5	6	7	8	9	10	11	12
B	fabemi	14	13	12	11	10	9	8	7	6	5	4	3	2	1	2	3	4	5	6	7	8	9	10	11
A	lamire	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	2	3	4	5	6	7	8	9	10
G	folreut	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	2	3	4	5	6	7	8	9
F	faut —Cliff 𝄢	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	2	3	4	5	6	7	8
E	lami	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	2	3	4	5	6	7
D	solre	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	2	3	4	5	6
C	faut	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	2	3	4	5
B	mi	21	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	2	3	4
A	re	22	21	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	2	3
G	amut	23	22	21	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	2
FF	faut	24	23	22	21	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1

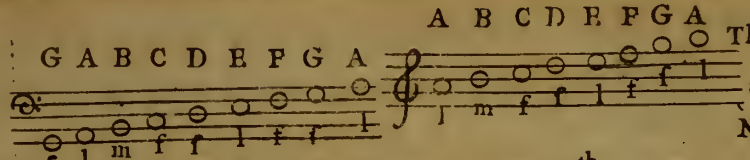
Treble · Counter · Tenor · Bass

Explanation.

Observe on what Key the Note ſtands, then guide your Eye directly along the Line or Space 'till you come to the Figure One, & then aſcend or deſcend 'till you come to the Key on which the other Note ſtands, and there you will find the number of the diſtance ſet down

The C Cliff being now but little uſed, and not at all in the following work, it may not be amiſs, to ſhew you the diſtan

between the Bafs, and the Tenor, in the G Cliff. ple is fuficient to fhew how you may count from in the Bafs, to it's oppofite Note in the Tenor.



This exam- any Note N. B. That voice if this Octave is fung by a Boy, or Woman, it is then a proper Treble; their Voices being an 8th above a Tenor, or Mans

S. Sir, I humbly thank you for your Inftructions, which appear fo plain, that I hope foon to become a Maftor of this delightful exercife.

M. I have been careful to lay every thing down in the plaineft manner; and I prefume, that, if duly attended to, the Rules laid down, will fully anfwer the end propofed: But yet, you will find the help of a Maftor, or fome Skilful Voice, very ufefull to guide you in fome things; fuch as the true Sound of a Tone, or Semitone, &c. which is Im--poffible to fet down fo plain, as may be expreffed by a good Voice, or Inftrument. There are likewife, fome thing very proper to be kept in the Memory, fuch as the removal of the Mi, by Flats and Sharps; &c. which have been explained at large, but the better to furnifh the memory, obferve the following things.

If no Flat, or Sharp be fet at the begining of a Tune, &c. then Mi is in B.

1 (If B alone has a) Flat, Mi is in - - - - B.	1 (If F alone has a) Sharp, Mi is in - - - - - - F (♯)
2 (If B, and E have) Flats, Mi is in - - - - - A.	2 (If F, and C have) Sharps, Mi is in - - - - - - C (♯)
3 (If B, E, and A have) Flats, Mi is in - - - - D.	3 (If F, C, and G have) Sharps, Mi is in - - - - - G (♯)
4 (If B, E, A, and D have) Flats, Mi is in - - - - G.	4 (If F, C, G, and D have) Sharps, Mi is in - - - - D (♯)
5 (If B, E, A, D, and G have) Flats, Mi is in - C.	5 (If F, C, G, D, and A have) Sharps, Mi is in A (♯)

Thus, having found the Mi, all y Notes abdve and below, are y fame as in y Natural Key.

Above the Mi, twice Fa Sol La; and under Mi, twice La Sol Fa; and then comes Mi, in either way; as in y following Table.

The Gamut or Scale of Mufic ſhewing at one veiw the Uſe of Flats and Sharps in the three Cliffs

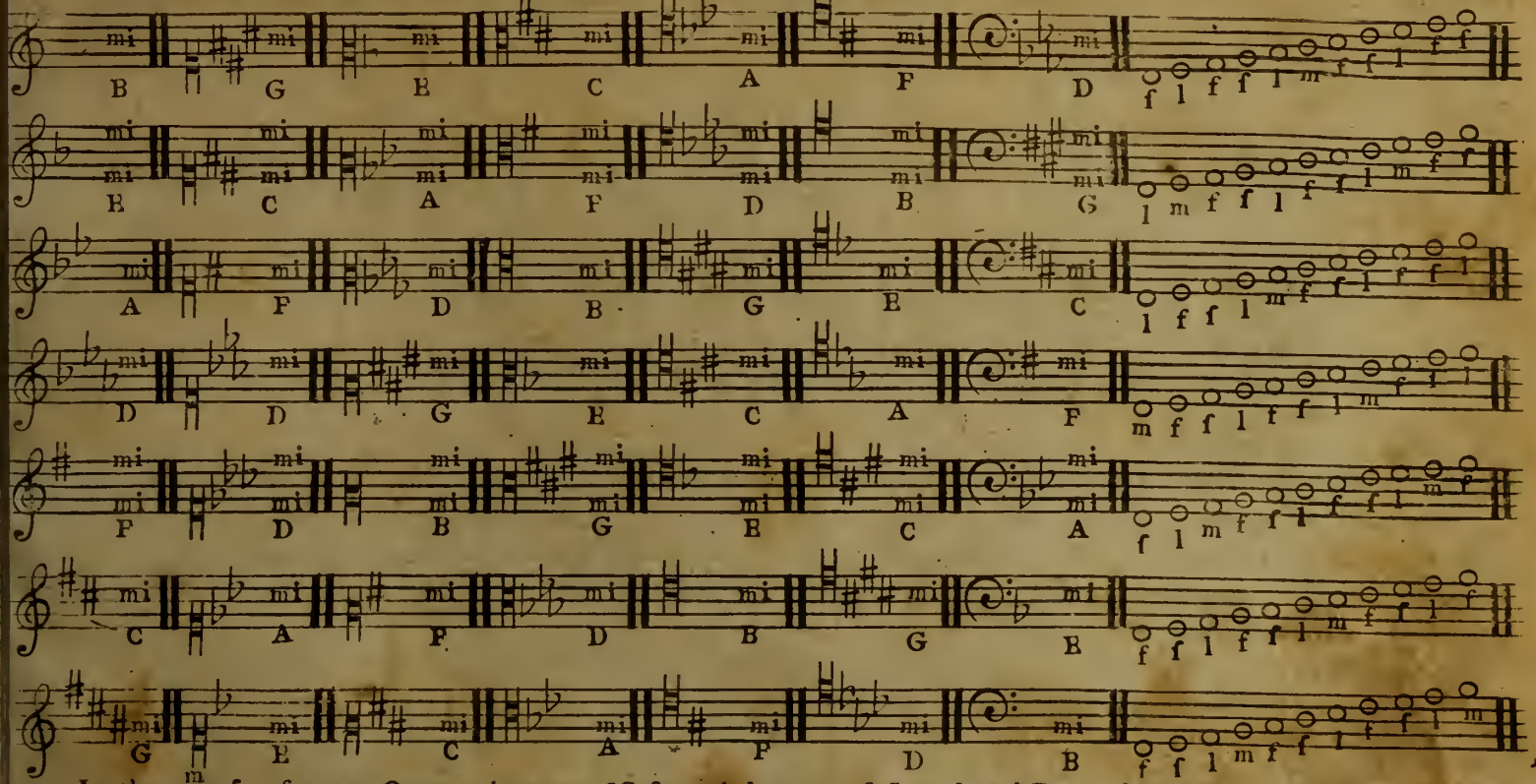
	Open Key	1 Flats	2 Flats	3 Flats	4 Flats	5 Flats	1 Sharp	2 Sharps	3 Sharps	4 Sharps	5 Sharps
G	Sol	Sol	La	La	Mi	♭Fa	Fa	Fa	♯Mi	♯La	♯La
F	~~Fa~~	~~Fa~~	~~Sol~~	~~Sol~~	~~La~~	~~La~~	♯Mi	♯La	♯La	♯Sol	♯Sol
E	La	Mi	♭Fa	♭Fa	♭Sol	♭Sol	La	Sol	Sol	Fa	Fa
D	~~Sol~~	~~La~~	~~La~~	~~Mi~~	~~♭Fa~~	~~♭Fa~~	~~Sol~~	~~La~~	~~Fa~~	~~♯Mi~~	~~♯La~~
C	Fa	Sol	Sol	La	La	Mi	Fa	♯Mi	♯La	♯La	♯Sol
B	~~Mi~~	~~♭Fa~~	~~♭Fa~~	~~♭Sol~~	~~♭Sol~~	~~♭La~~	~~La~~	~~La~~	~~Sol~~	~~Sol~~	~~Fa~~
A	La	La	Mi	♭Fa	♭Fa	♭Sol	Sol	Sol	Fa	Fa	♯Mi
G	~~Sol~~	~~Sol~~	~~La~~	~~La~~	~~Mi~~	~~♭Fa~~	~~Fa~~	~~Fa~~	~~♯Mi~~	~~♯La~~	~~♯La~~
F	Fa	Fa	Sol	Sol	La	La	♯Mi	♯La	♯La	♯Sol	♯Sol
E	~~La~~	~~Mi~~	~~♭Fa~~	~~♭Fa~~	~~♭Sol~~	~~♭Sol~~	~~♯La~~	~~Sol~~	~~Sol~~	~~Fa~~	~~Fa~~
D	Sol	La	La	Mi	♭Fa	♭Fa	Sol	Fa	Fa	♯Mi	♯La
C	~~Fa~~	~~Sol~~	~~Sol~~	~~La~~	~~La~~	~~Mi~~	~~Fa~~	~~♯Mi~~	~~♯La~~	~~♯La~~	~~♯Sol~~
B	Mi	♭Fa	♭Fa	♭Sol	♭Sol	♭La	La	La	Sol	Sol	Fa
A	~~La~~	~~La~~	~~Mi~~	~~♭Fa~~	~~♭Fa~~	~~♭Sol~~	~~Sol~~	~~Sol~~	~~Fa~~	~~Fa~~	~~♯Mi~~
G	Sol	Sol	La	La	Mi	♭Fa	Fa	Fa	Mi	♯La	♯La
F	~~Fa~~	~~Fa~~	~~Sol~~	~~Sol~~	~~La~~	~~La~~	~~♯Mi~~	~~♯La~~	~~♯La~~	~~♯Sol~~	~~♯Sol~~
E	La	Mi	♭Fa	♭Fa	♭Sol	♭Sol	La	Sol	Sol	Fa	Fa
D	~~Sol~~	~~La~~	~~La~~	~~Mi~~	~~♭Fa~~	~~♭Fa~~	~~Sol~~	~~Fa~~	~~Fa~~	~~♯Mi~~	~~♯La~~
C	Fa	Sol	Sol	La	La	Mi	Fa	♯Mi	♯La	♯La	♯Sol
B	~~Mi~~	~~♭Fa~~	~~♭Fa~~	~~♭Sol~~	~~♭Sol~~	~~♭La~~	~~La~~	~~La~~	~~Sol~~	~~Sol~~	~~Fa~~
A	La	La	Mi	♭Fa	♭Fa	♭Sol	Sol	Sol	Fa	Fa	♯Mi
G	~~Sol~~	~~Sol~~	~~La~~	~~La~~	~~Mi~~	~~♭Fa~~	~~Fa~~	~~Fa~~	~~♯Mi~~	~~♯La~~	~~♯La~~
Mi in	B	B	A	D	G	C	F♯	C♯	G♯	D♯	A♯

Treble or Tenor.

Tenor or Counter.

Baſs.

By ye help of this Scale you may readily Sol Fa a Tune with any number of Flats or Sharps in ye 3 Cliffs by looking to the Columne w.ch ye ſame number stands at ye Top



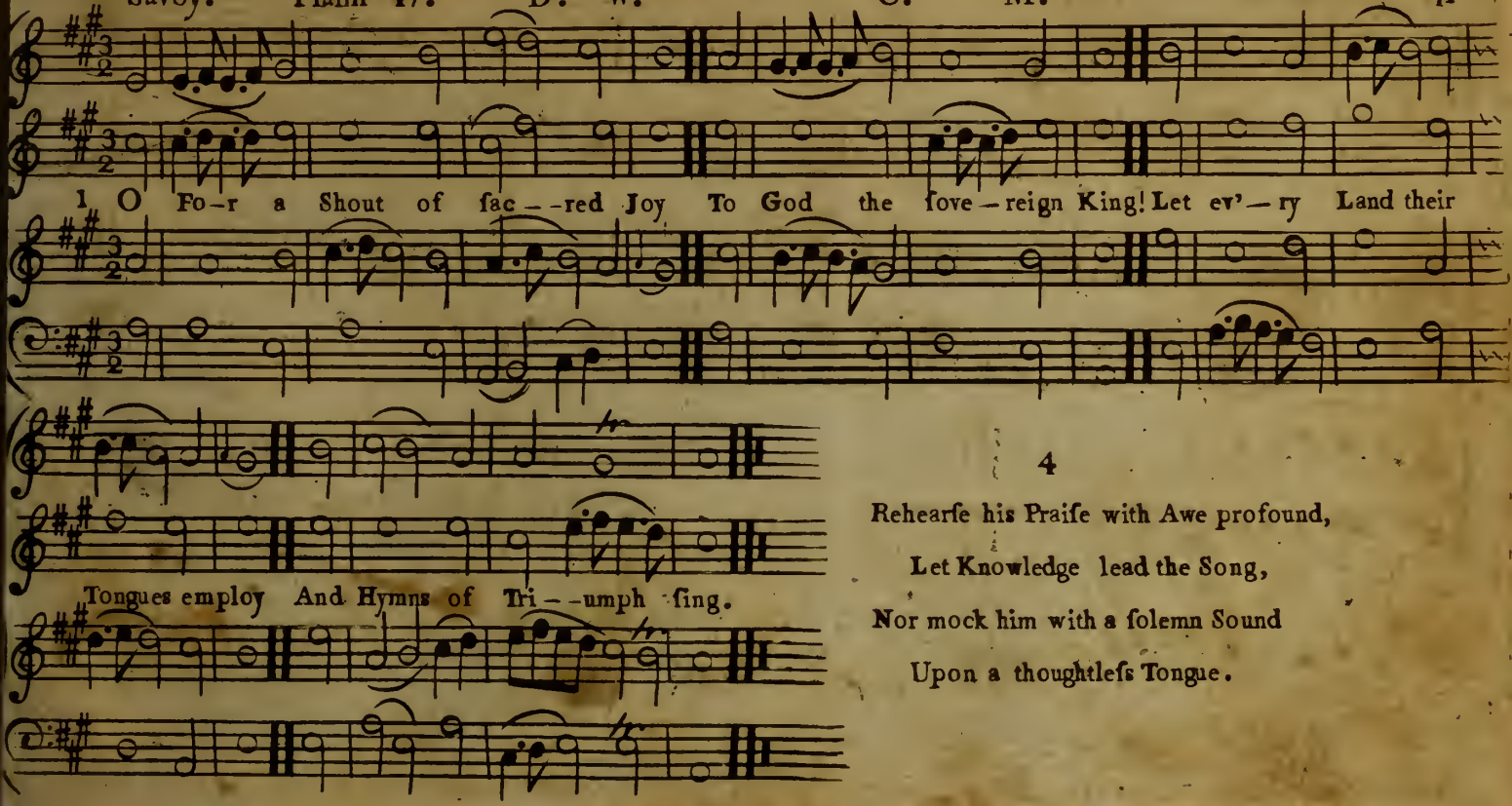
In the compass of every Octave, there are 12 several degrees of Sound, each Degree having a proper Name from the

loweſt Note, which are called Greater or Leſſer, Perfect or imperfect; which are here ſet down, with their Compound-

				contains		Semitones	(Compounded of a)	(In the Scale)
12	A	Diapaſon, or 8th or Octave,			12		Fifth and Fourth &c.	G.
11	A	Semidiapaſon, or Defective 8th			11		Fifth and # Third	F# or G♭.
	A	Sept. Major, or Greater 7th						
10	A	Sept. Minor, or Leſſer 7th			10		Fifth and ♭ Third	F.
9	A	Hexachord Major or, Greater 6th			9		Third and Fourth	E.
8	A	Hexachord Minor, or Leſſer 6th			8		Fourth and ♭ Third	D# or E♭.
7	A	Diapente, or Perfect 5th			7		Two Thirds ♭ and #	D.
	A	Semidiapente, or Imperfect 5th						
6	A	Tritone, or Greater 4th			6		3d Major and Tone Major	C# or D♭.
5	A	Diateſſaron, or Perfect 4th			5		3d Major & Tone Minor	C.
4	A	Ditone, or Geater 3d			4		3d Minor & Tone Minor	B.
3	A	Semiditone, or Leſſer 3d			3		2d Major and Tone Min.	A# or B♭.
2	A	Tone, or Greater 2d			2		Two Tone Major	A.
1	A	Semitone, or Leſſer 2d			1		One Tone Minor	G# or A♭.
	A	Uniſon, is one Sound, tho' performed by ſeveral Voices, or Inſtruments together,						G.

N b That the Particle Semi, in Semidiapaſon &c. ſignifies that the want a Semitone of their Perfection. An that the defective 8th and greater 7th are both of one Interval Alſo the greater 4th and leſſer 4th

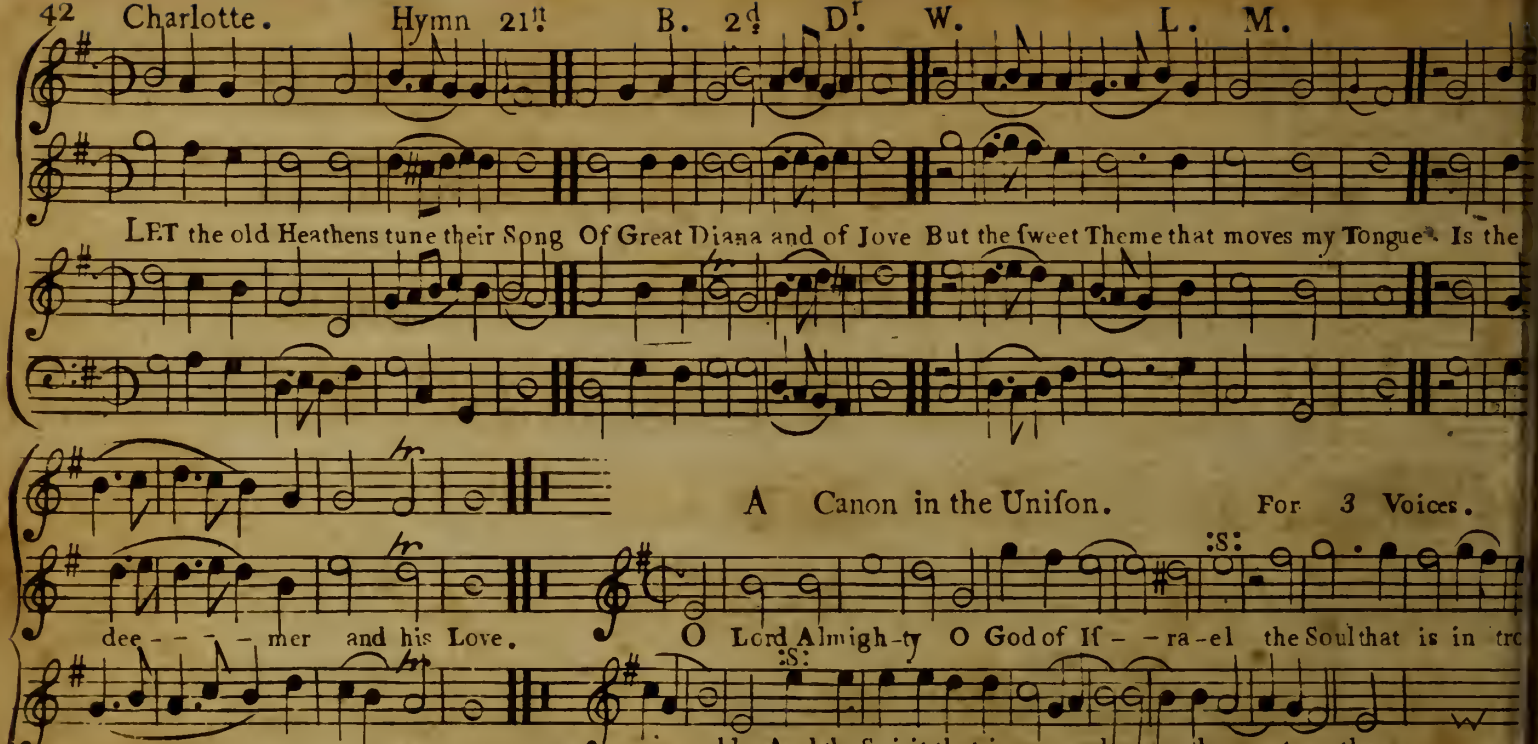
Thus have I gone through what I propoſed; I could have been ſhorter, or I could have kept you longer, but I would a-void extreams, yet, have been careful to omit nothing that appeared to me neceſsary, to promote the knowledge of this Di-vine exerciſe. What remains then, but, that you uſe Dilligence, and beg that the Lord, would accompany with his Bleſ-ing, what I am now recomending to your Study and Practiſe; that while we attempt to ſing his Praiſes here below; we may have a happy foretaſte of thoſe Sublime Joyes, which ſhall be revealed hereafter. So that, whether Living, or Dying; we may be found in Chriſt, giving Glory to Father, Son, and Holy Ghoſt, who Liveth, and Reigneth one GOD, World wi-out End, Amen.



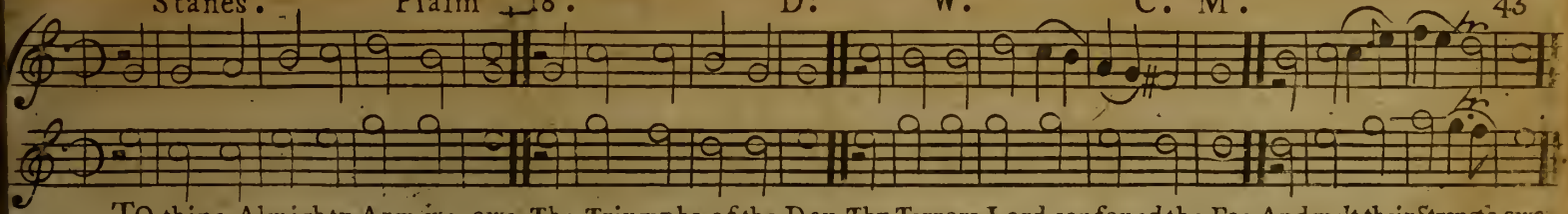
4

Rehearſe his Praiſe with Awe profound,
Let Knowledge lead the Song,
Nor mock him with a ſolemn Sound
Upon a thoughtleſs Tongue.

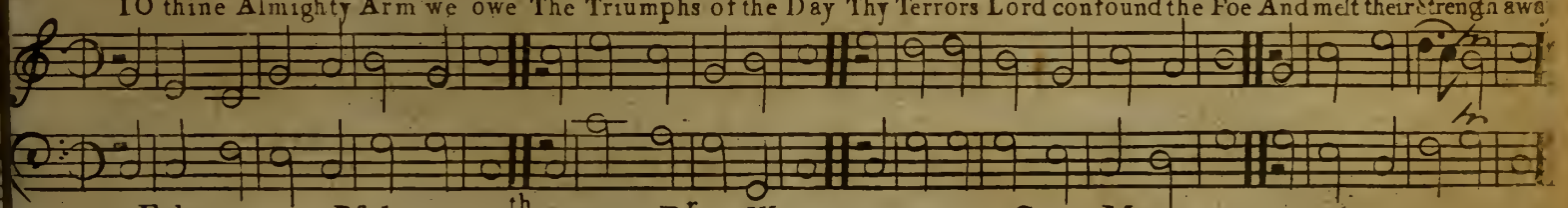
Charlotte. Hymn 21st. B. 2d. Dr. W. L. M.



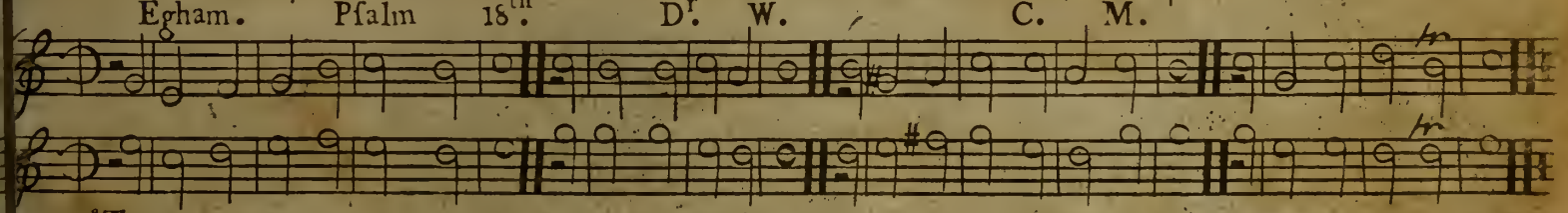
Stanes. Psalm 18th. Dr W. C. M.



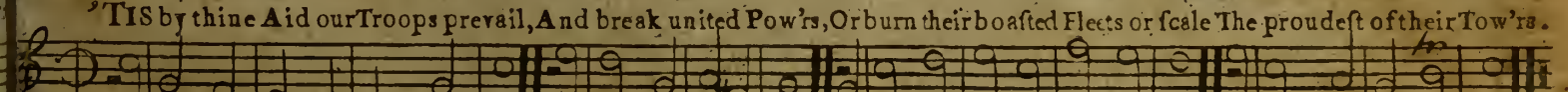
TO thine Almighty Arm we owe The Triumphs of the Day Thy Terrors Lord confound the Foe And melt their Strength awa



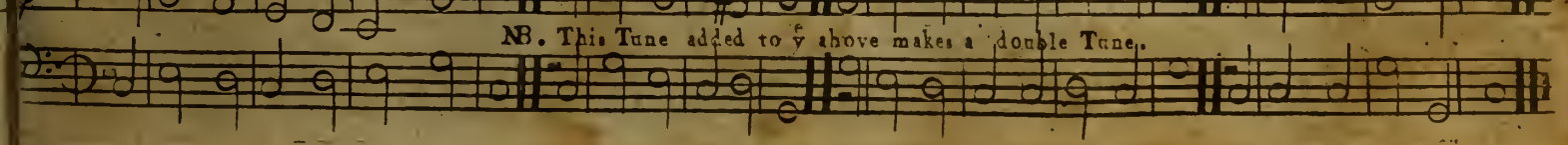
Egham. Psalm 18th. Dr W. C. M.



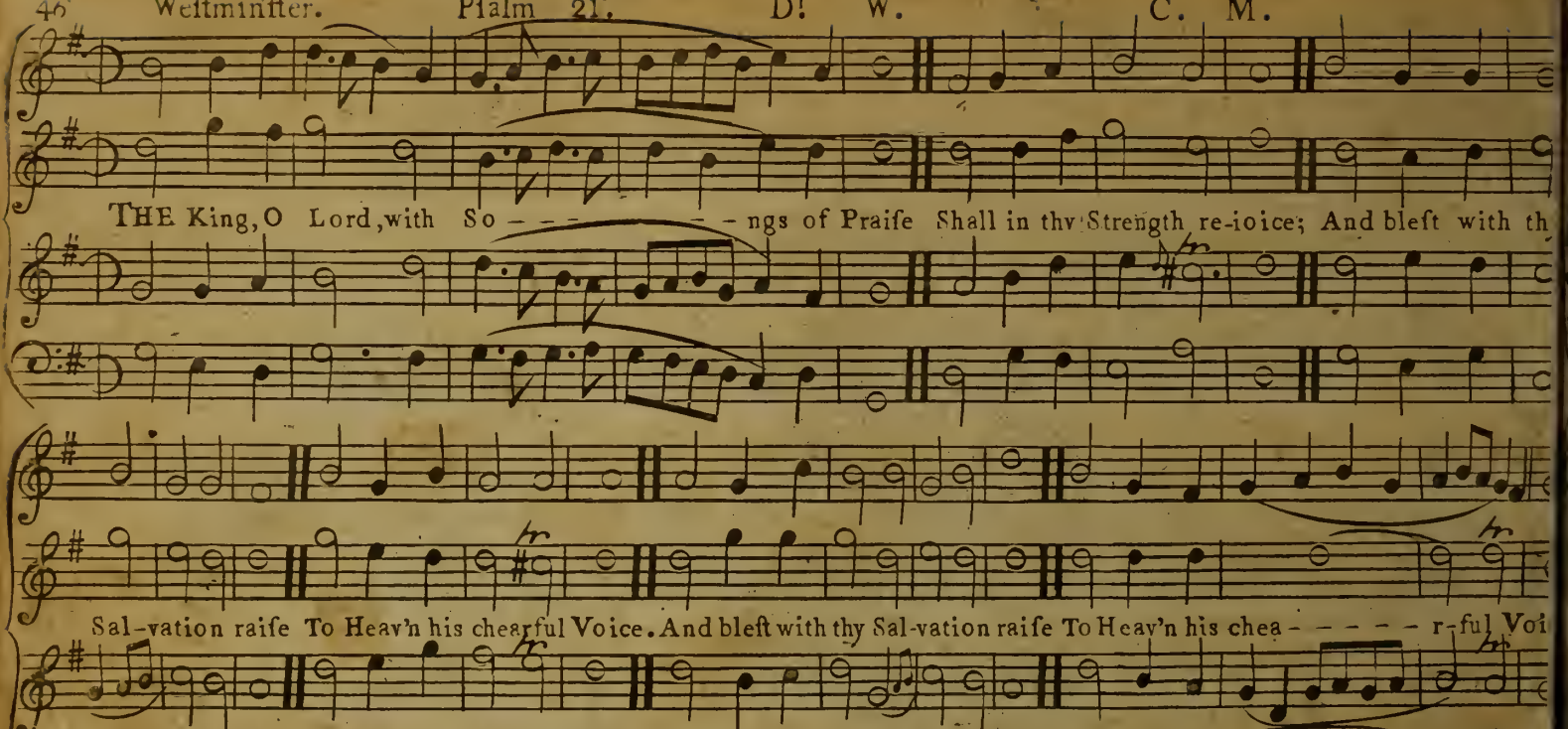
'TIS by thine Aid our Troops prevail, And break united Pow'rs, Or burn their boasted Fleets or scale The proudest of their Tow'rs.



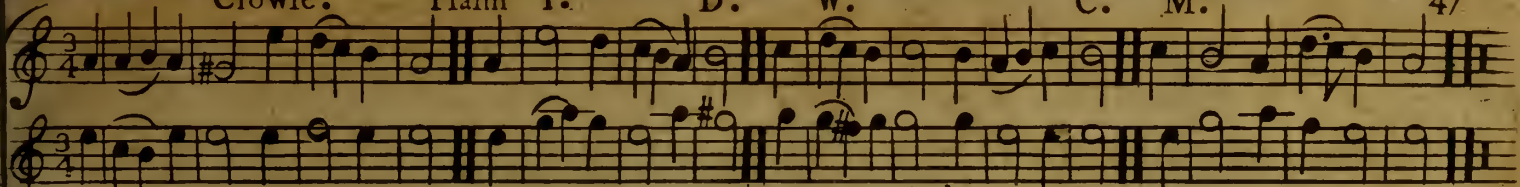
NB. This Tune added to y above makes a double Tune.



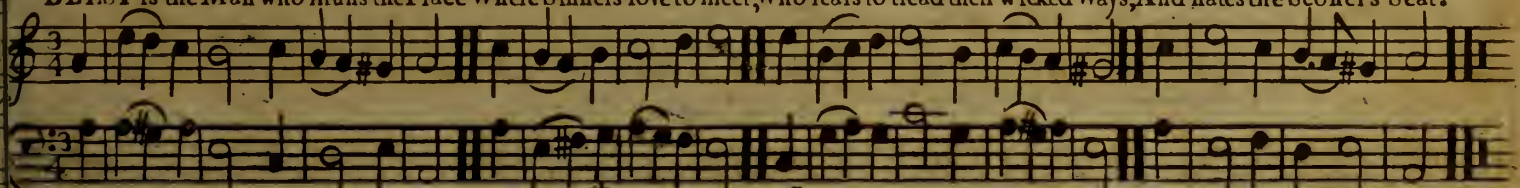
Weſtminſter. Pſalm 21st. Dr W. C. M.



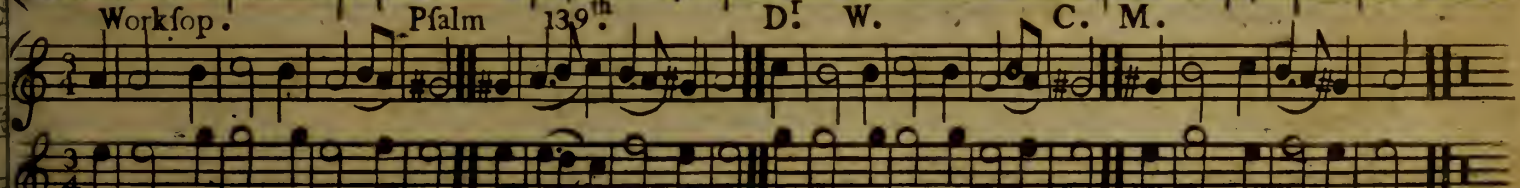
Crowle. Psalm 1st. Dr. W. C. M.



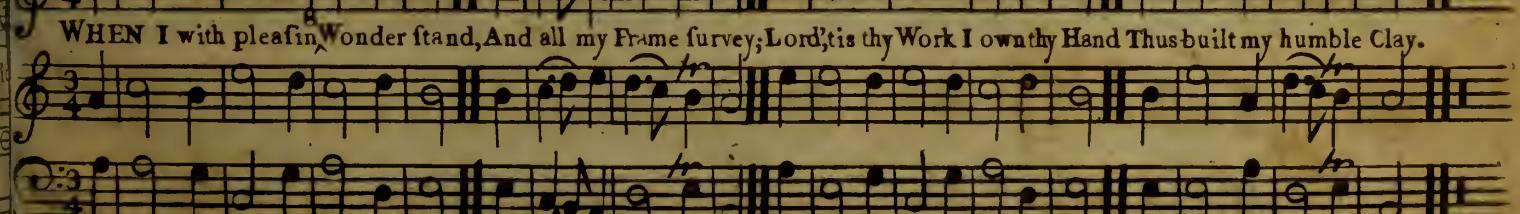
BLEST is the Man who shuns the Place Where Sinners love to meet; Who fears to tread their wicked Ways, And hates the Scoffer's Seat.



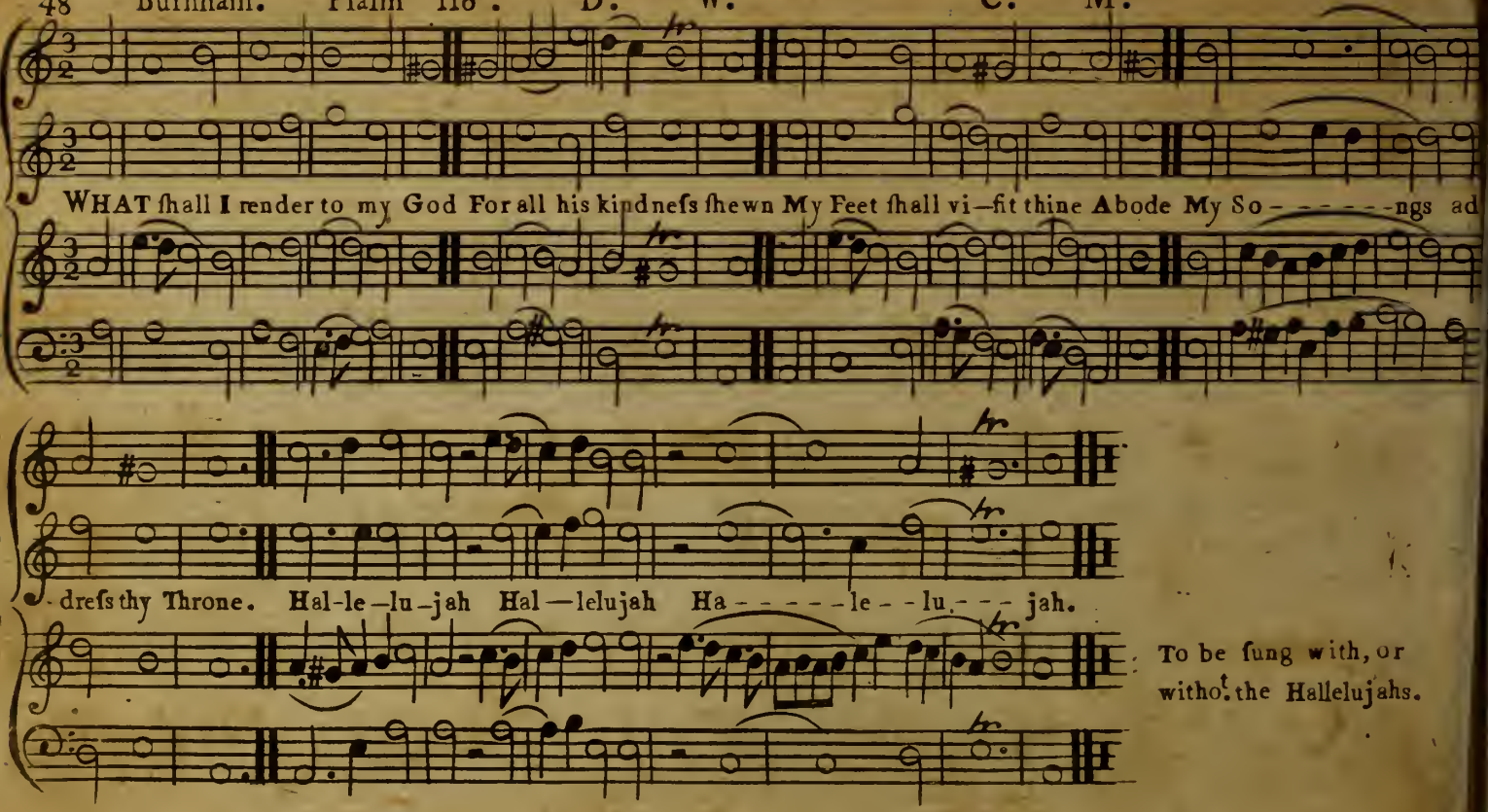
Worksop. Psalm 139th. Dr. W. C. M.



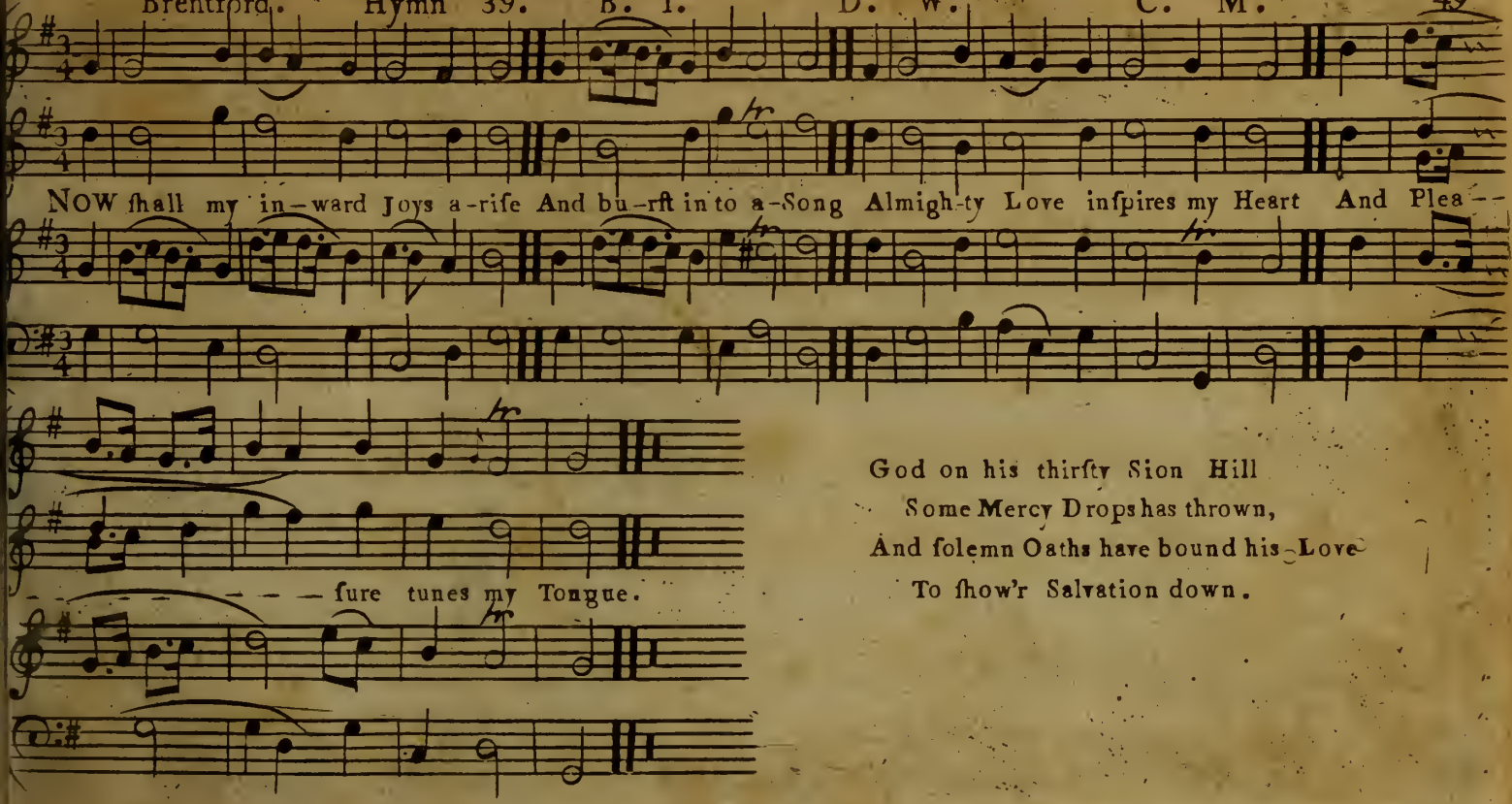
WHEN I with pleasing Wonder stand, And all my Frame survey; Lord, 'tis thy Work I own thy Hand Thus built my humble Clay.



Burnham. Pſalm 116.th Dr. W. C. M.

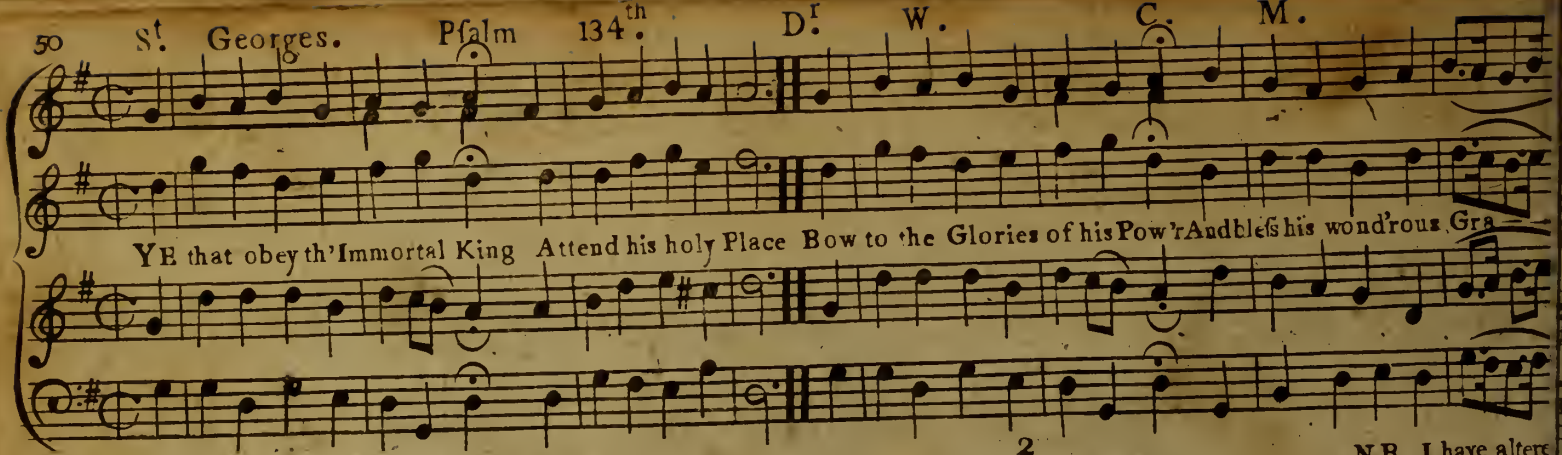


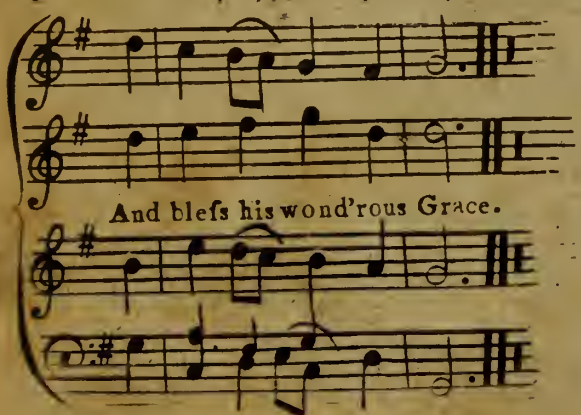
To be ſung with, or
witho.t the Hallelujahs.



God on his thirſty Sion Hill
Some Mercy Drops has thrown,
And ſolemn Oaths have bound his Love
To ſhow'r Salvation down.

St. Georges. Psalm 134th. Dr. W. C. M.





2

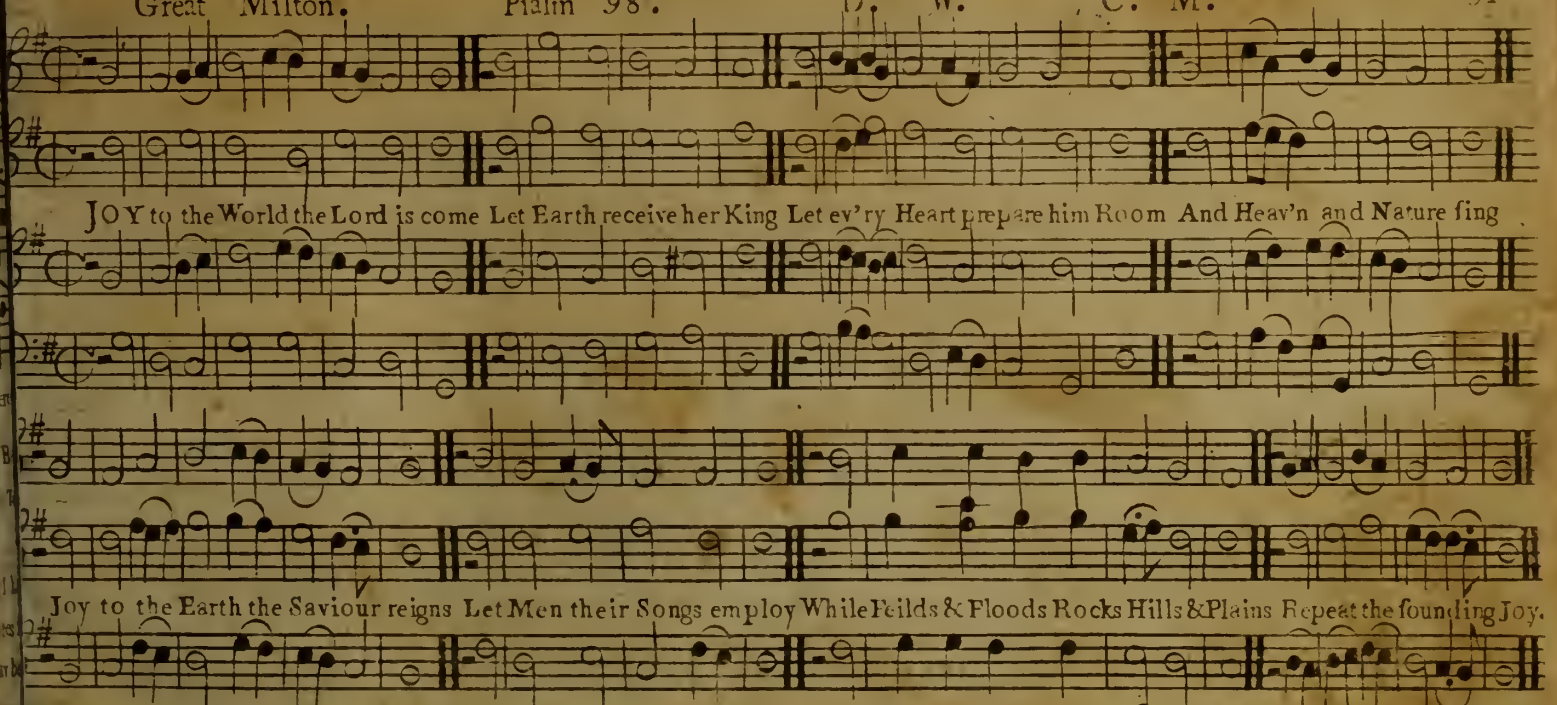
Lift up your hands by Morninglight,
And send your Souls on high;
Raise your admiring Thoughts by Night
Above the Starry Sky. Above &c.

3

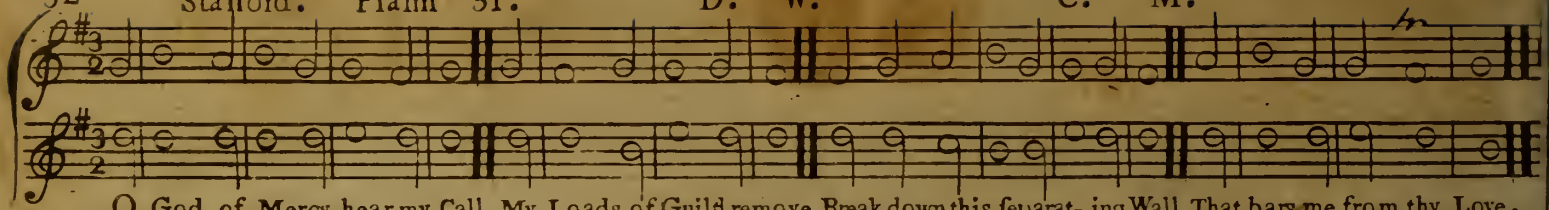
The God of Zion chears our Hearts
With Rays of quickning Grace;
The God that spread the Heav'ns abroad,
And rules the swelling Seas. And &c.

N.B. I have altere
or 3 Notes in ye B
& Treble of this T

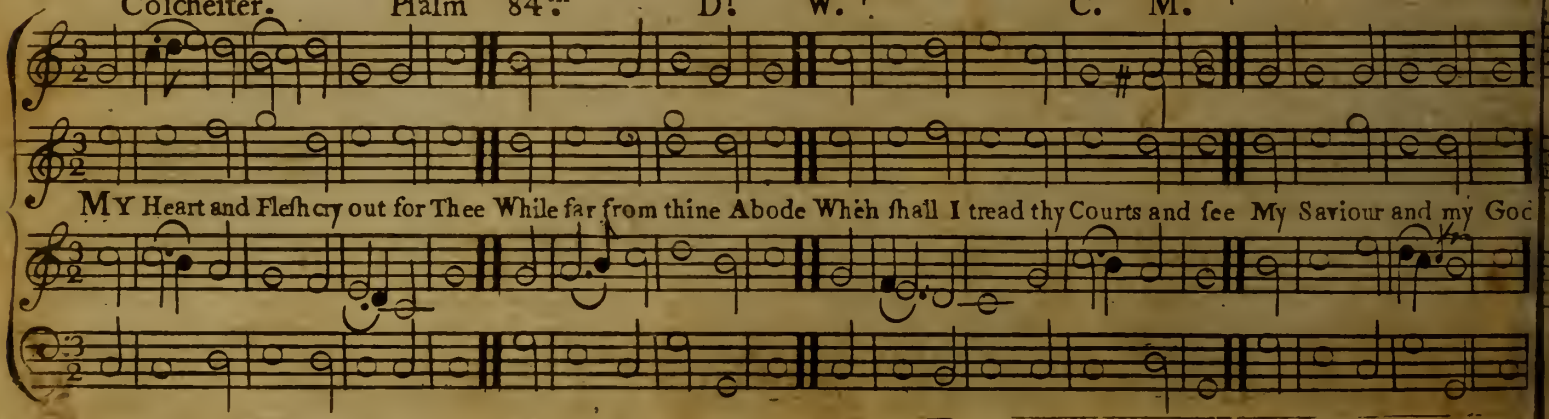
but, I h
left ye old Notes
ing: which may b
when ye Counte
left out.


JOY to the World the Lord is come Let Earth receive her King Let ev'ry Heart prepare him Room And Heav'n and Nature ſing
Joy to the Earth the Saviour reigns Let Men their Songs employ While Feilds & Floods Rocks Hills & Plains Repeat the ſounding Joy.

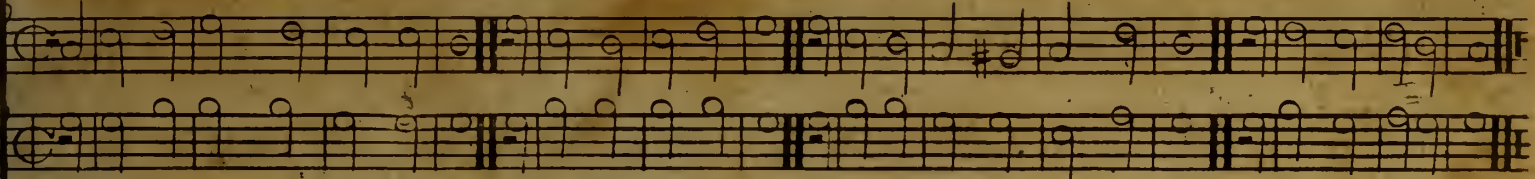
52 Stafford. Pſalm 51ſt Dr. W. C. M.



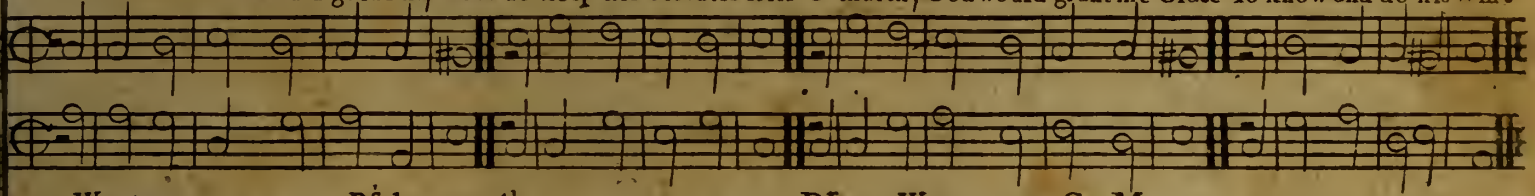
Colcheſter. Pſalm 84th Dr. W. C. M.



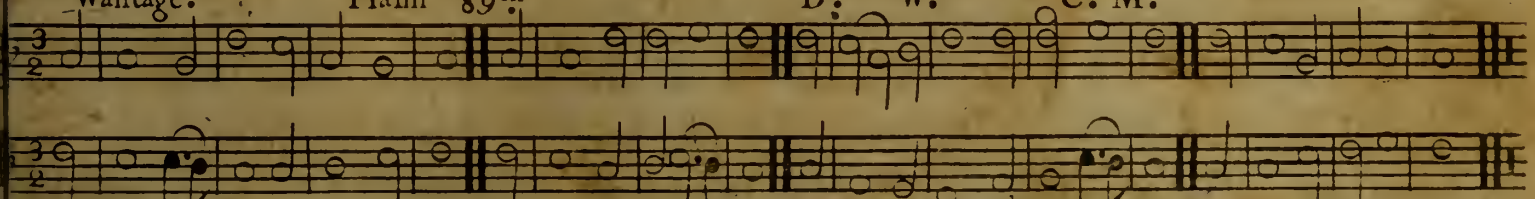
Windsor. Psalm 119th 11th Pt. Dr. W. C. M.



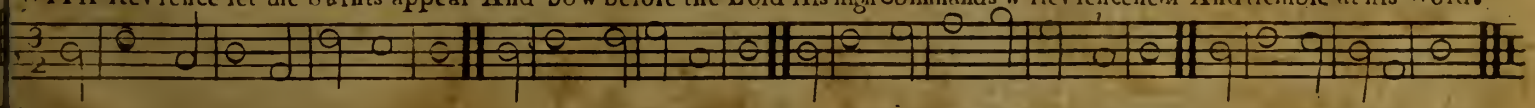
O that the Lord would guide my Ways To keep his Statutes still O that my God would grant me Grace To know and do his Will.



Wantage. Psalm 89th Dr. W. C. M.

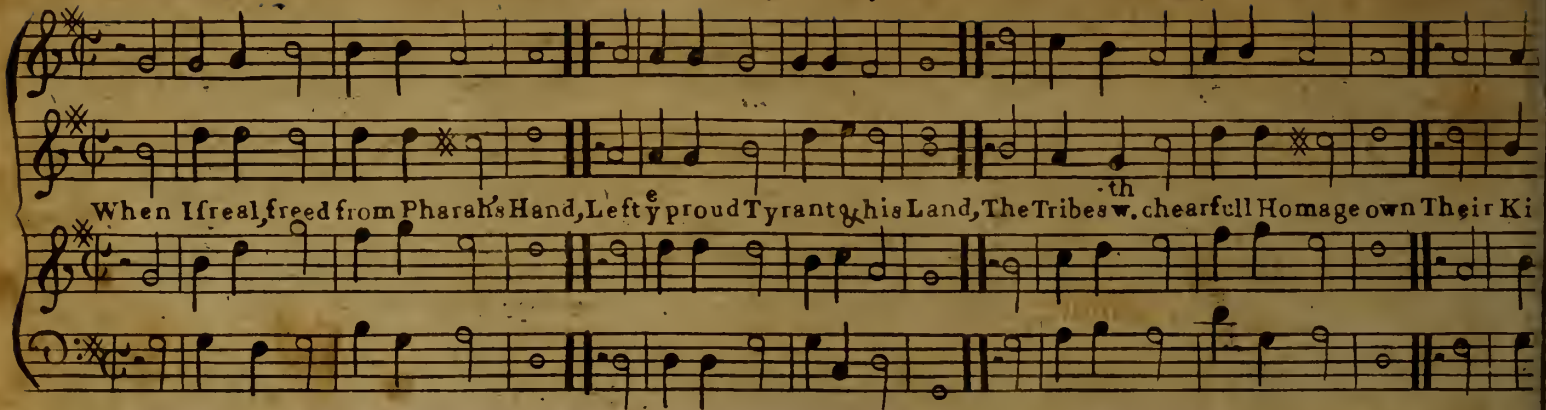


WITH Rev'rence let the Saints appear And bow before the Lord His high Commands with Rev'rence hear And tremble at his Word.

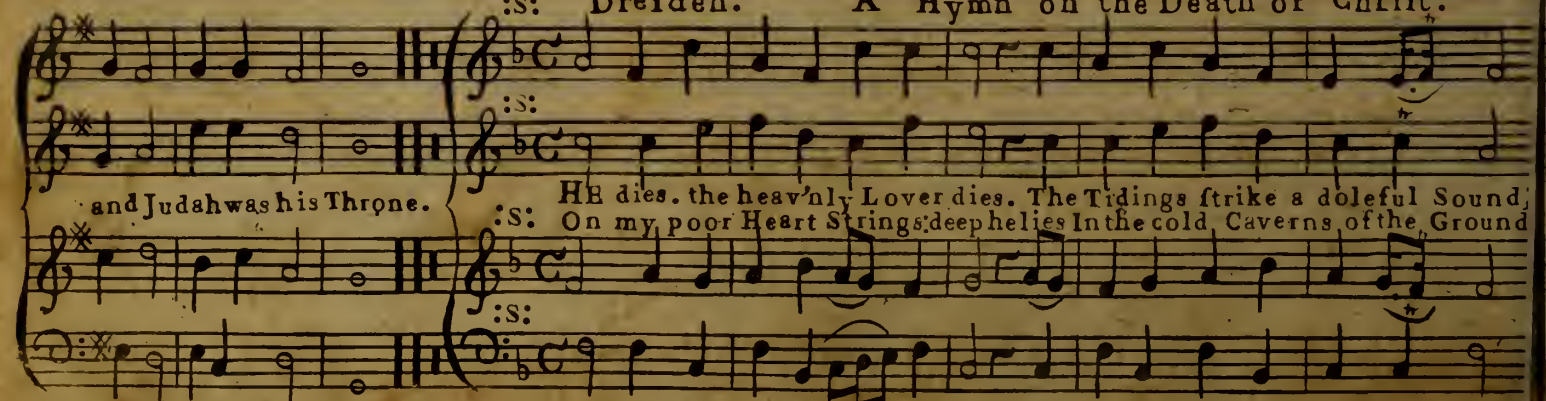


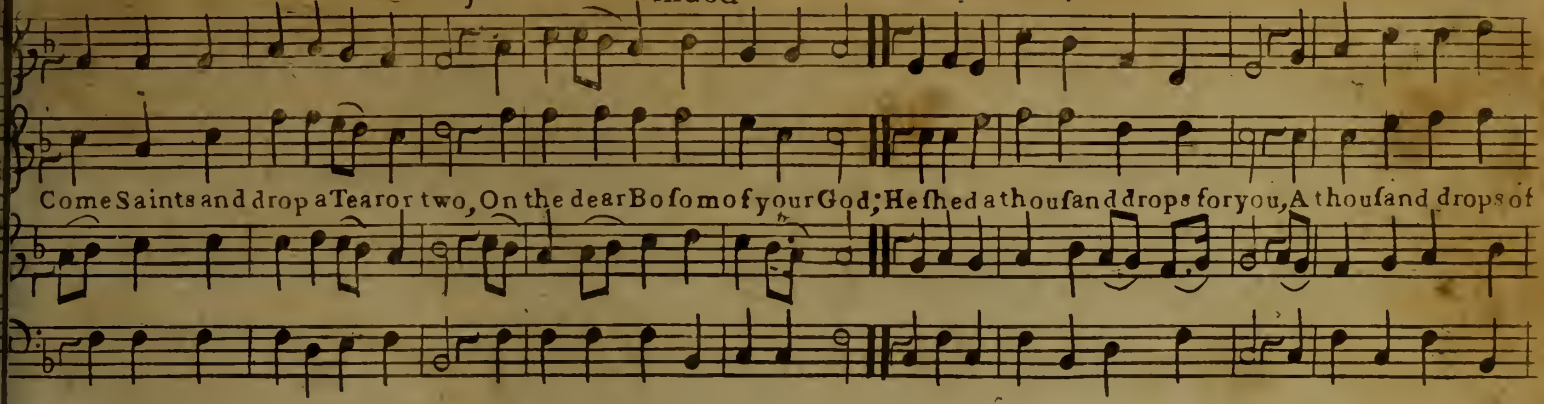
How terrible thy Glories be! How bright thine Armies shine! Where is the Power that vies with Thee? Or Truth compar'd to thine?

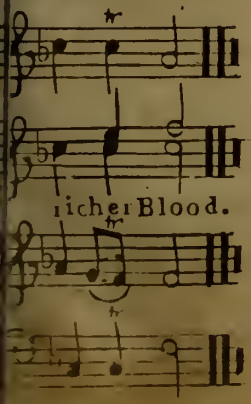
Wells. Psalm 114th D.r W. L. M.



:S: Dresden. A Hymn on the Death of Christ.





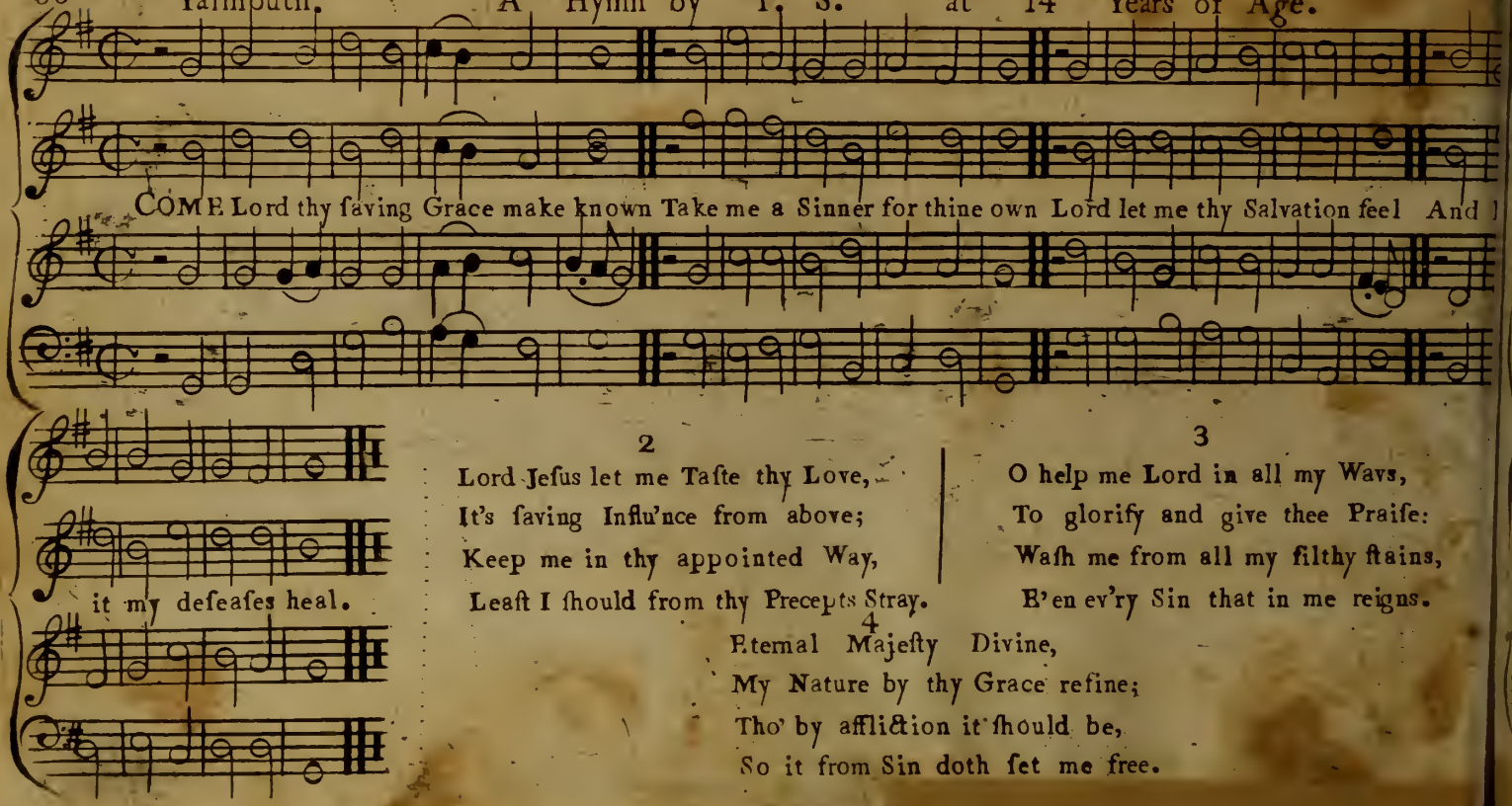


2

Here's Love and Grief beyond degree
The LORD of Glory dies for Men!
But lo, what sudden Joys I see!
JESUS the dead revives again.

The rising GOD forsakes the Tomb,
Up to his Father's Court he flies;
Cherubic Legions guard him home,
And shout Him welcome to the Skies.

56 Yarmouth. A Hymn by I. S. at 14 Years of Age.



2

Lord Jeſus let me Taſte thy Love,
It's ſaving Influ'nce from above;
Keep me in thy appointed Way,
Leaſt I ſhould from thy Precepts Stray.

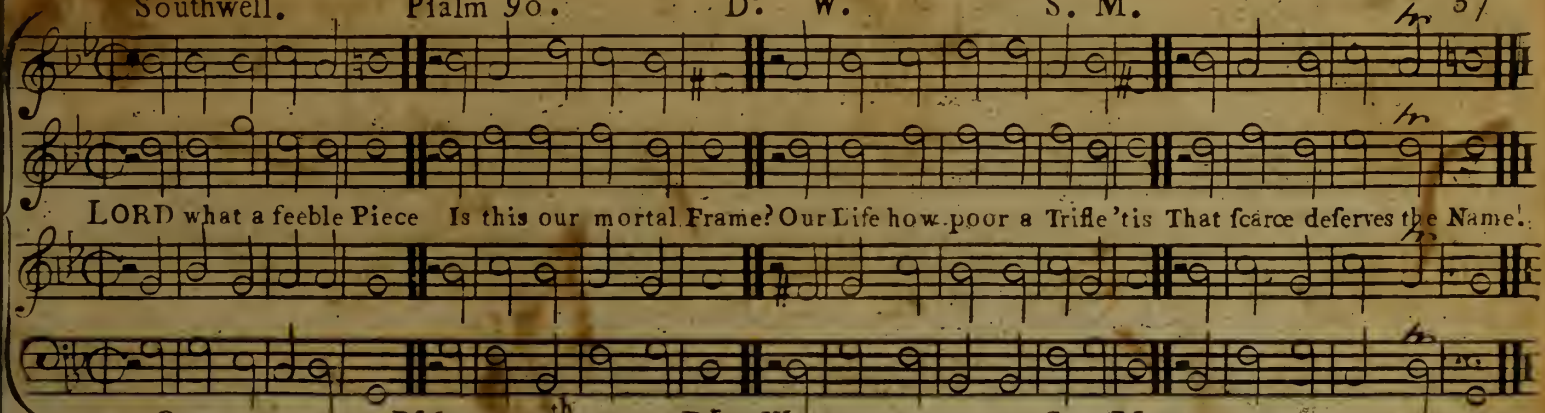
3

O help me Lord in all my Wavs,
To glorify and give thee Praiſe:
Waſh me from all my filthy ſtains,
E'en ev'ry Sin that in me reigns.

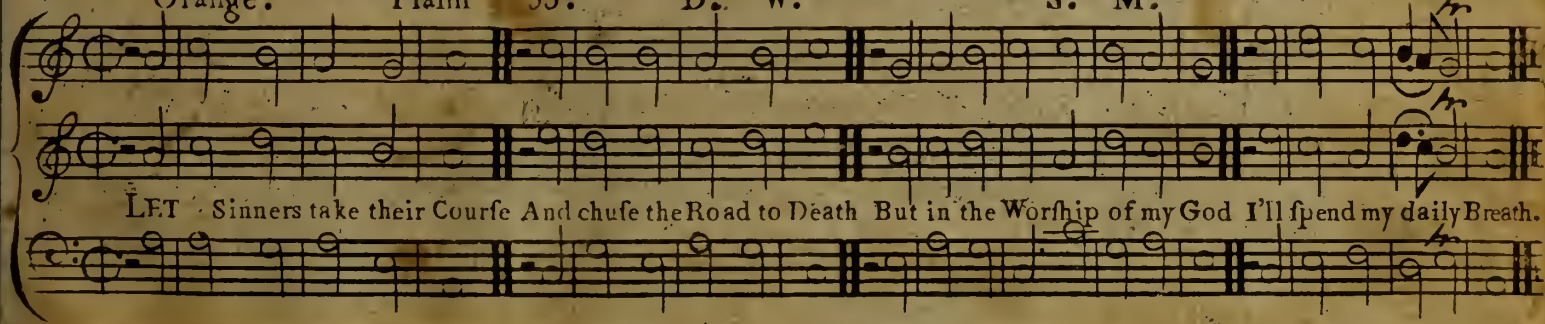
4

Eternal Majeſty Divine,
My Nature by thy Grace refine;
Tho' by affliction it ſhould be,
So it from Sin doth ſet me free.

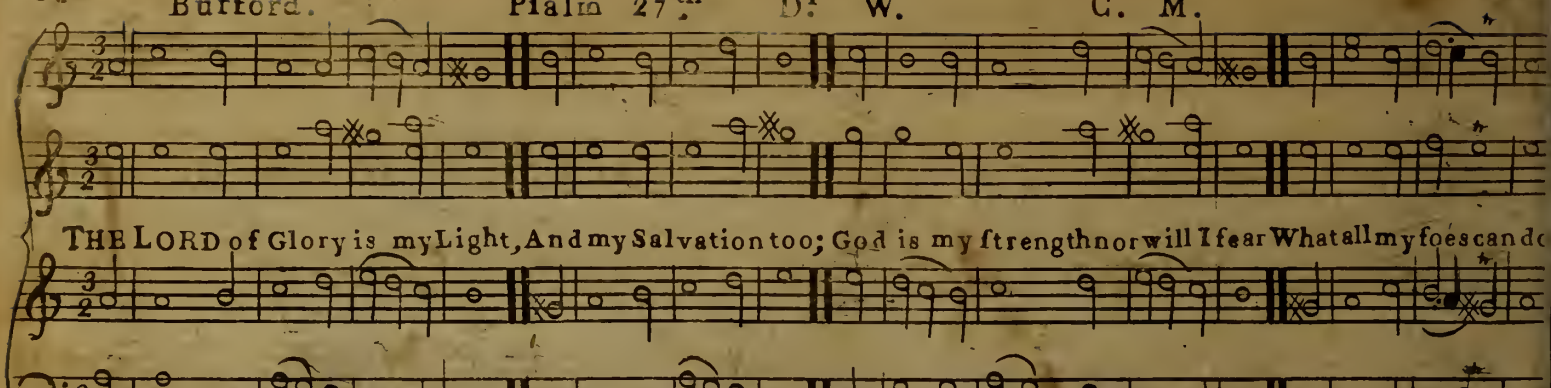
Southwell. Pſalm 90th D.r W. S. M.



Orange. Pſalm 55th. D.r W. S. M.

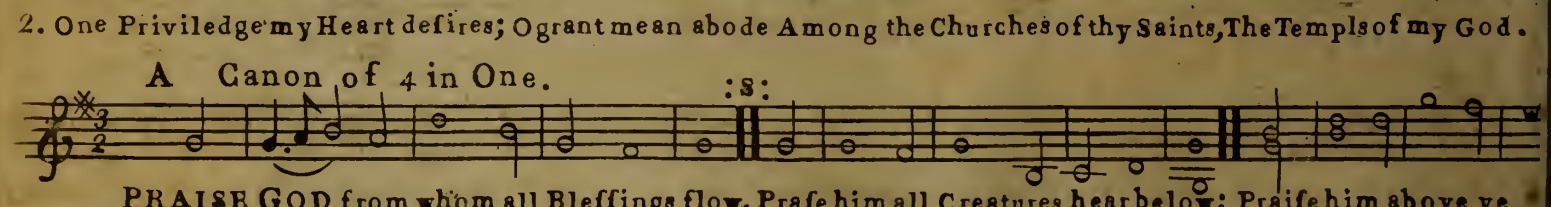


Burford. Pſalm 27th Dr W. C. M.

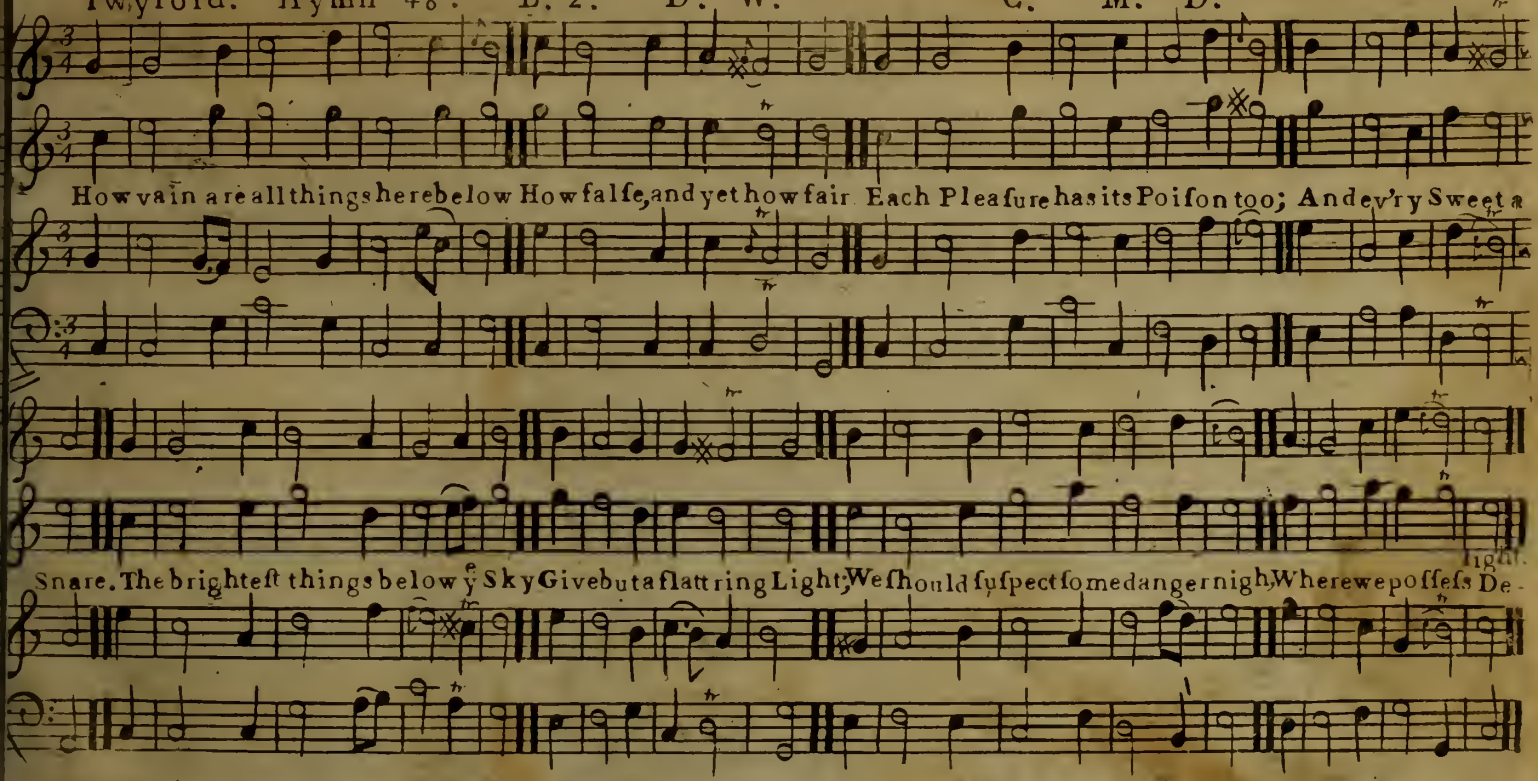


2. One Priviledge my Heart deſires; O grant me an abode Among the Churches of thy Saints, The Temple of my God.

A Canon of 4 in One.

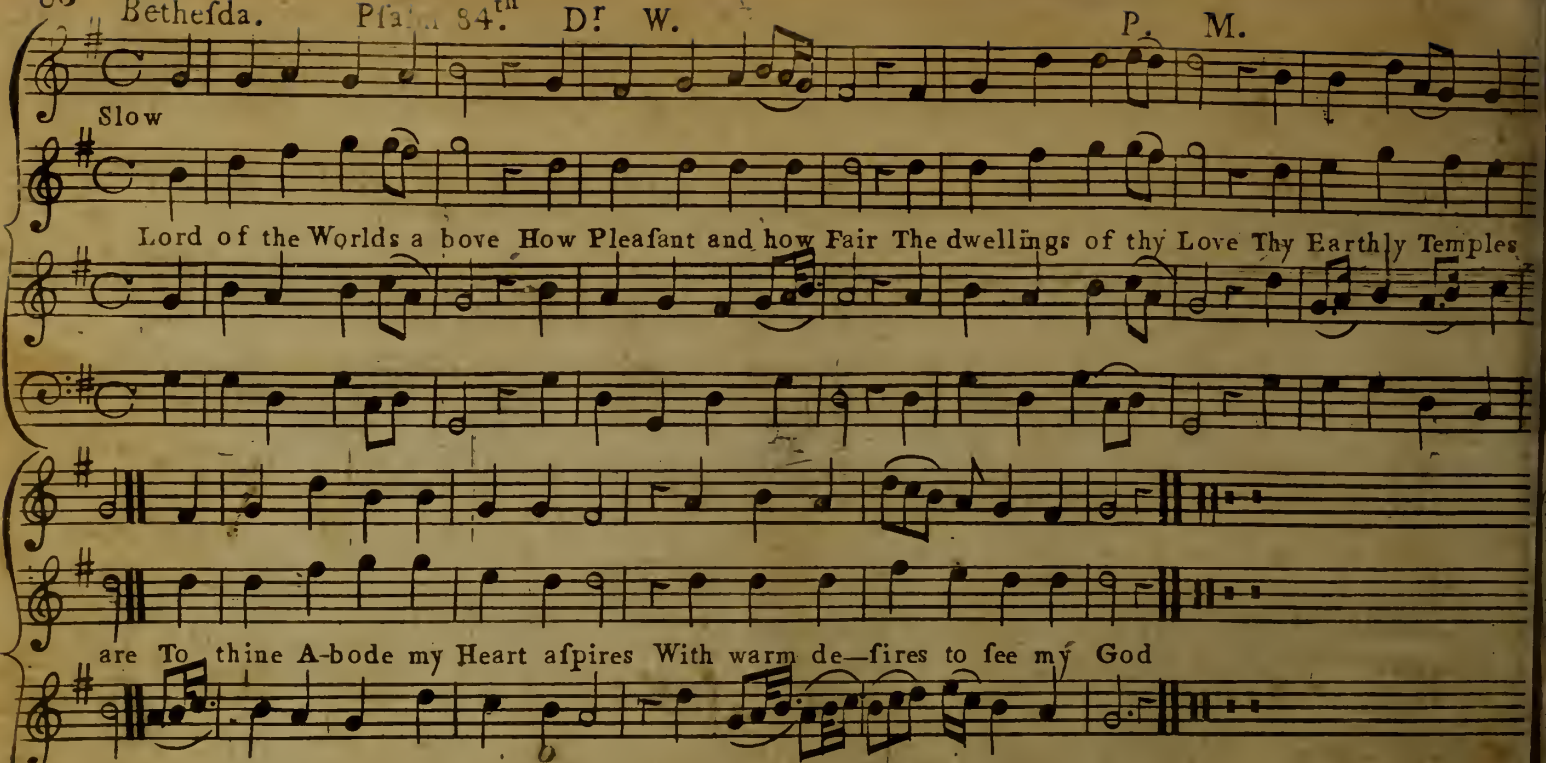


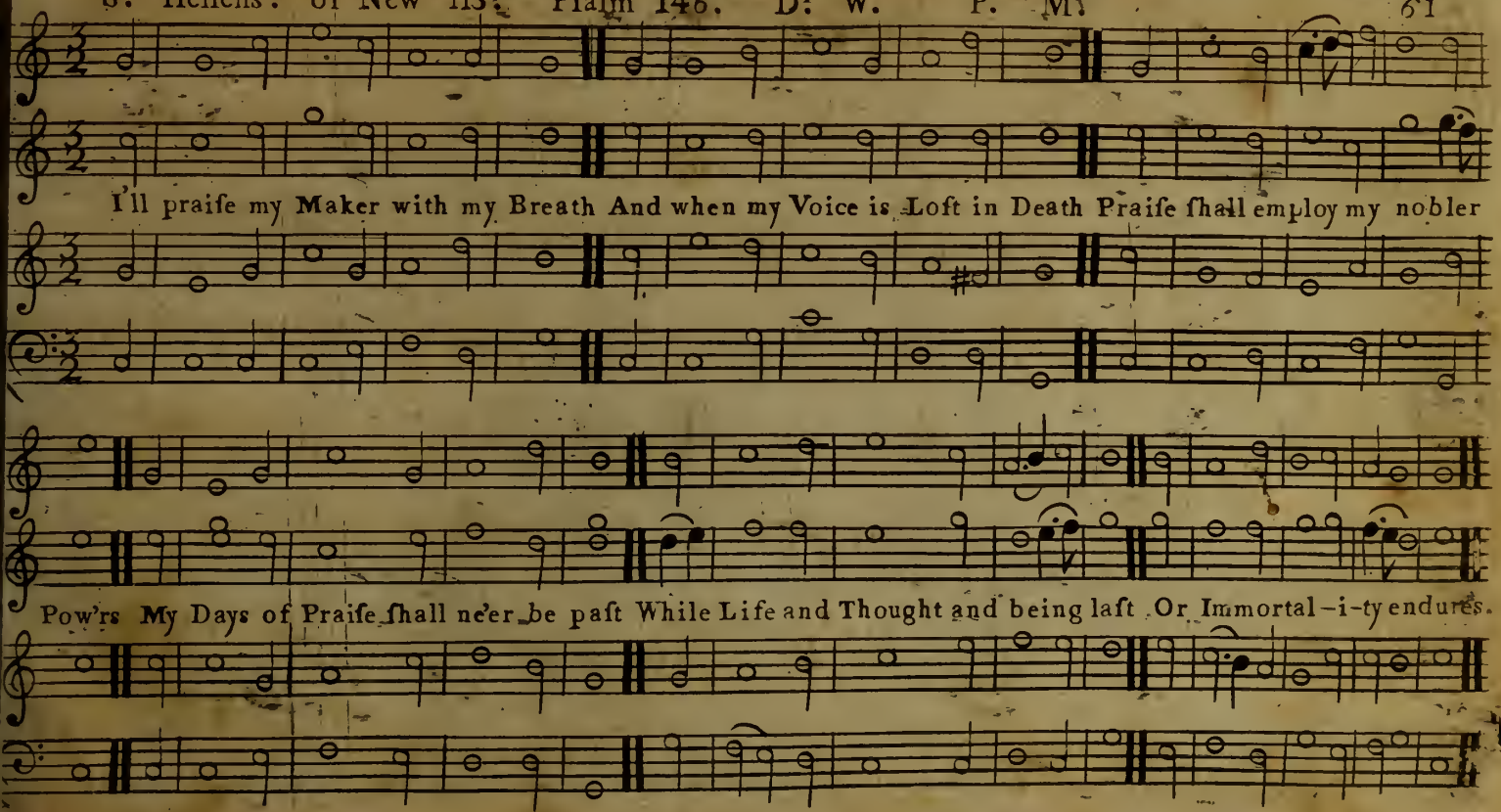
Twyford. Hymn 48th. B. 2d. Dr. W. C. M. D.



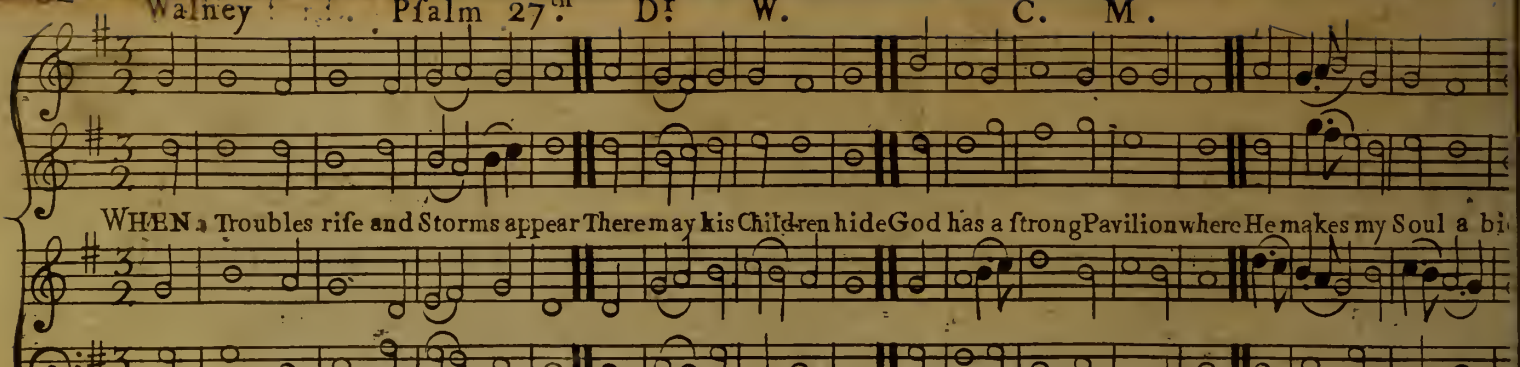
Bethesda. Psalm 84th Dr W. P. M.

Slow

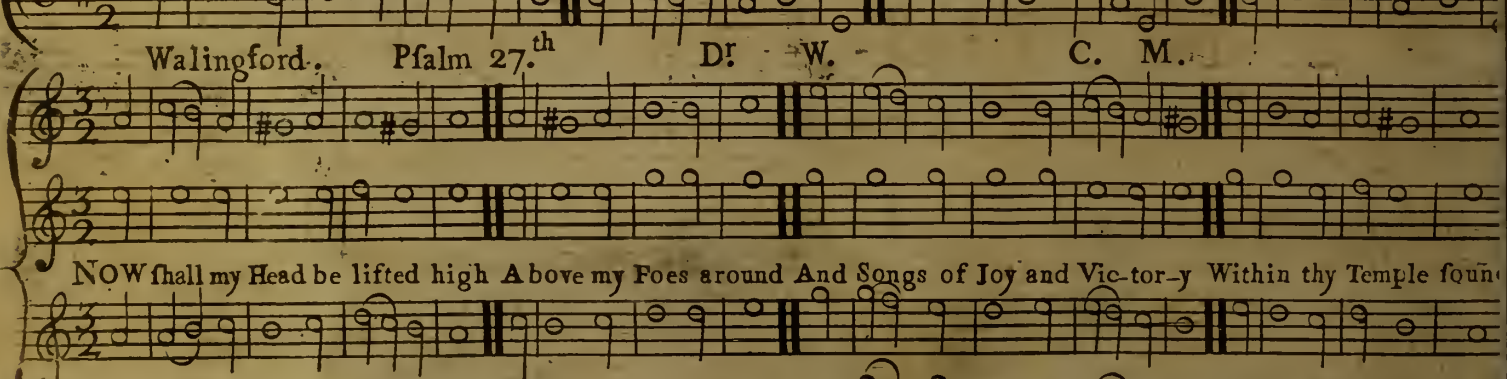



I'll praise my Maker with my Breath And when my Voice is Lost in Death Praise shall employ my nobler
Pow'rs My Days of Praise shall ne'er be past While Life and Thought and being last Or Immortal-i-ty endures.

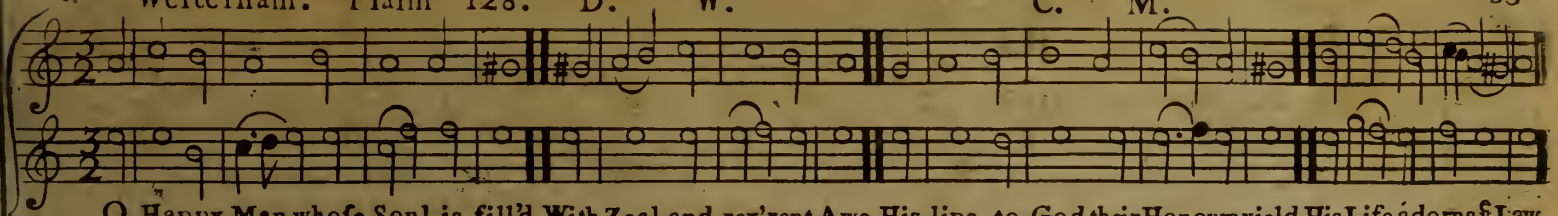
Walney Psalm 27.th Dr W. C. M.



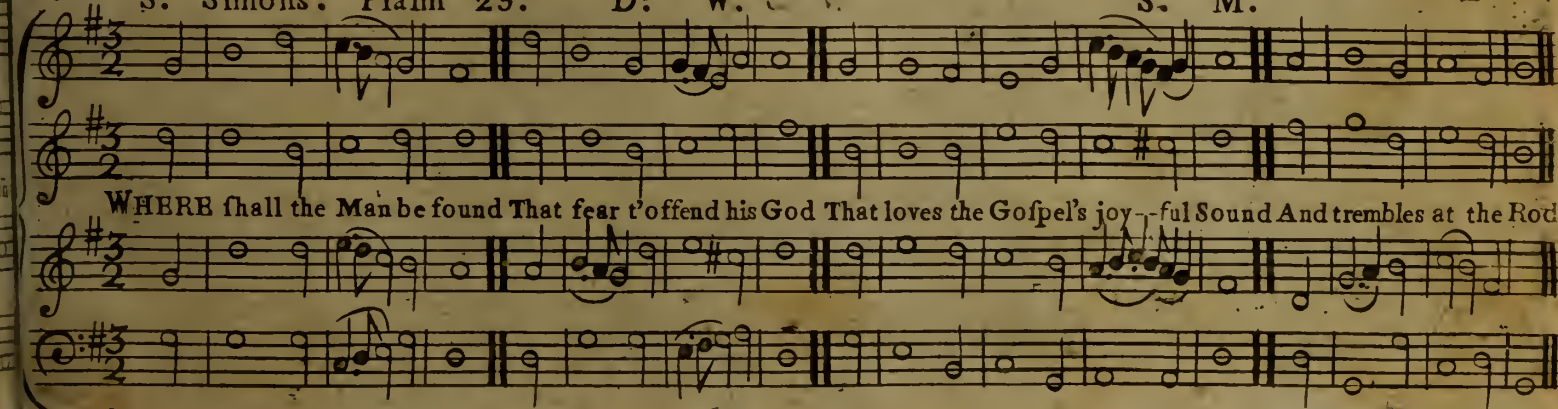
Walingford. Psalm 27.th Dr W. C. M.



Westerham. Psalm 128.th Dr. W. C. M.



St. Simons. Psalm 25.th Dr. W. S. M.



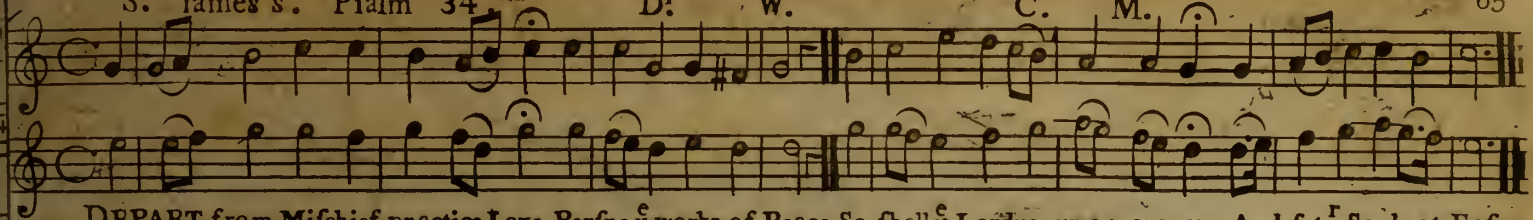
Bletchingly. Psalm 76th Dr W. C. M.

IN Iu-dah God of Old was known His Name in Israel great In Salem stood his holy Throne And Zion was his Seat

Cambridge New. Psalm - 34th Dr W. C. M.

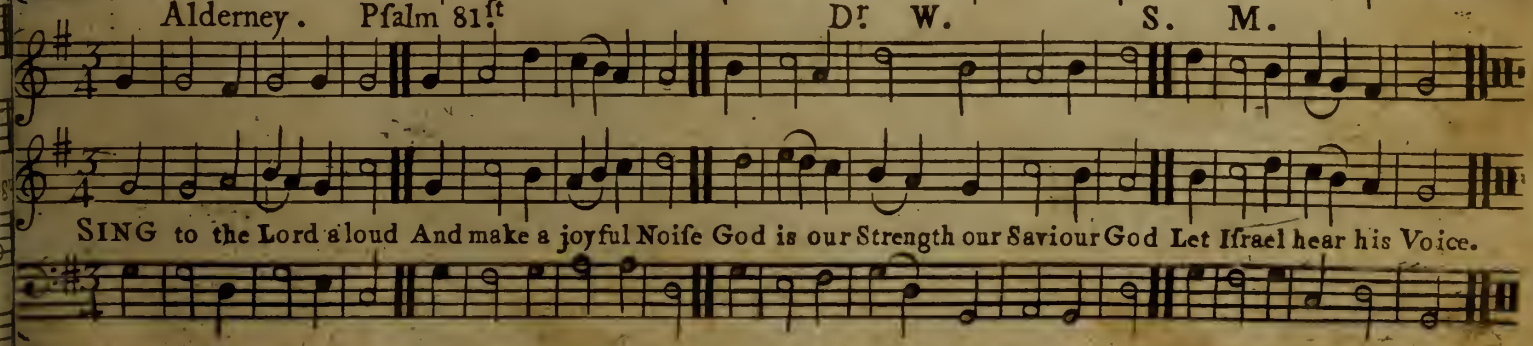
COME Children learn to fear the Lord And that ry. Days be long Let not a falce or spiteful word Be found upon ry. Tong

St. James's. Psalm 34th Dr. W. C. M.



DEPART from Mischief practice Love Persue ye works of Peace So shall ye Lord your ways approve And set yr Souls at Ease.

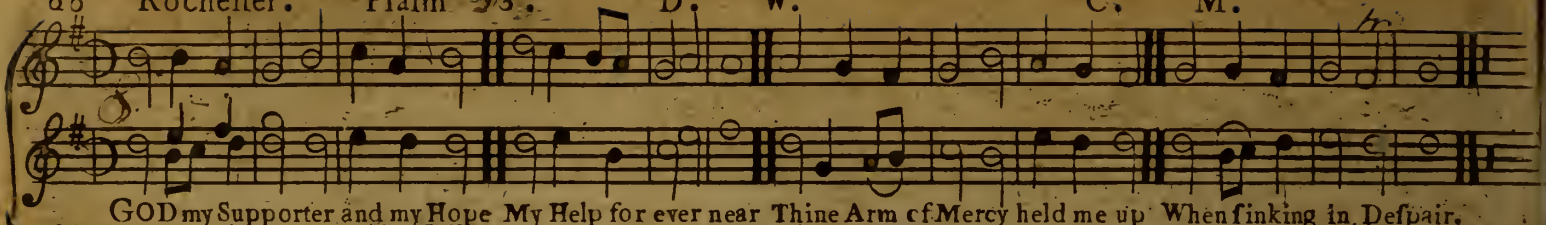
Alderney. Psalm 81st Dr. W. S. M.



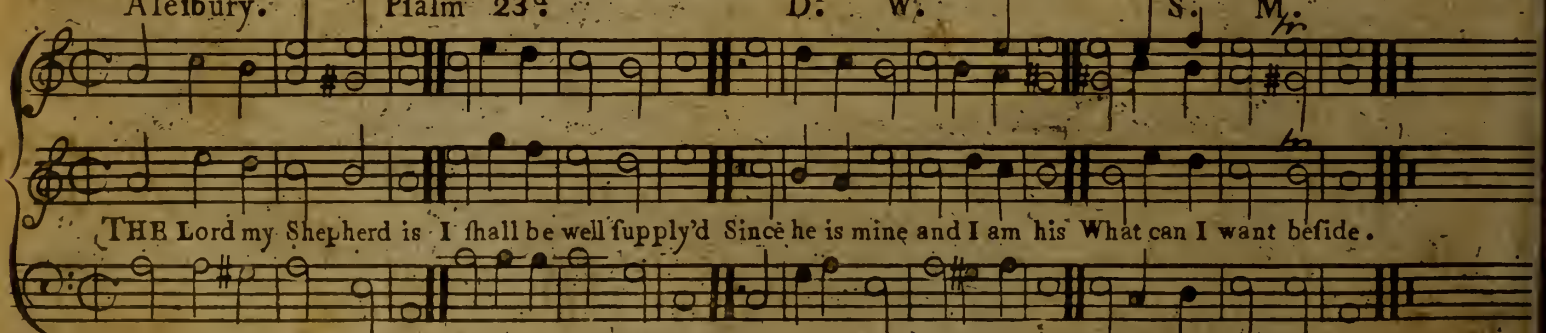
SING to the Lord aloud And make a joyful Noise God is our Strength our Saviour God Let Israel hear his Voice.

From vile Idolatry Preserve my Worship clean; I am the Lord who set thee Free from Slavery and Sin.

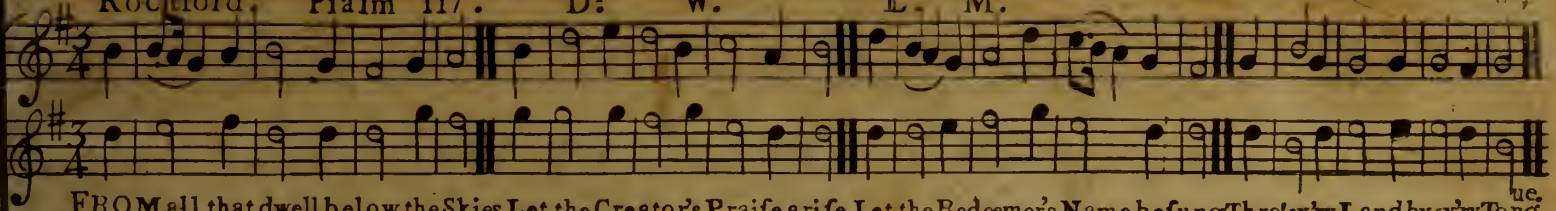
Rocheſter. Pſalm 73th Dr W. C. M.



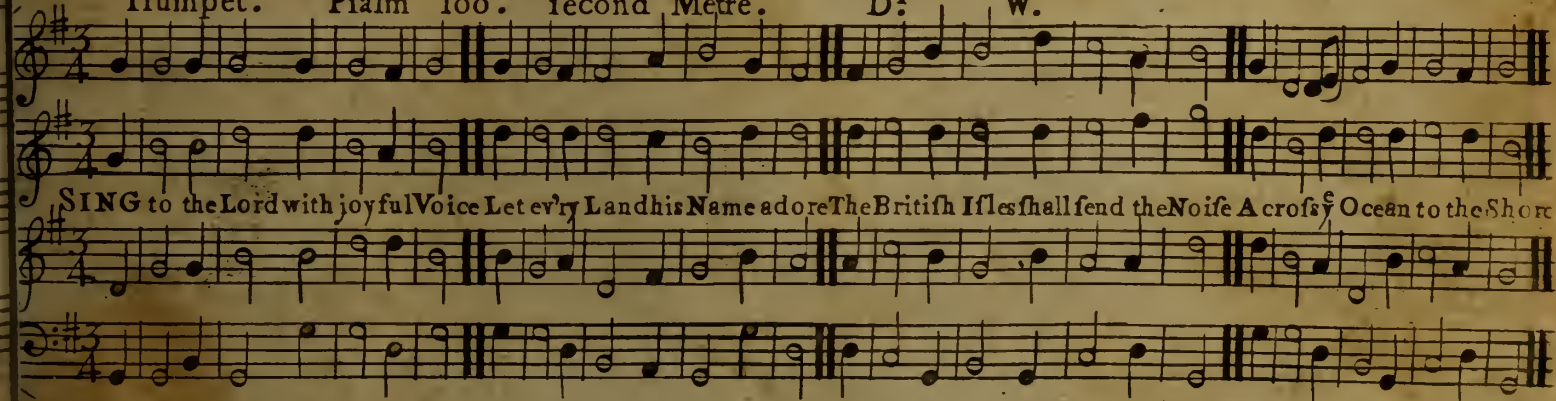
Aleſbury. Pſalm 23d Dr W. S. M.



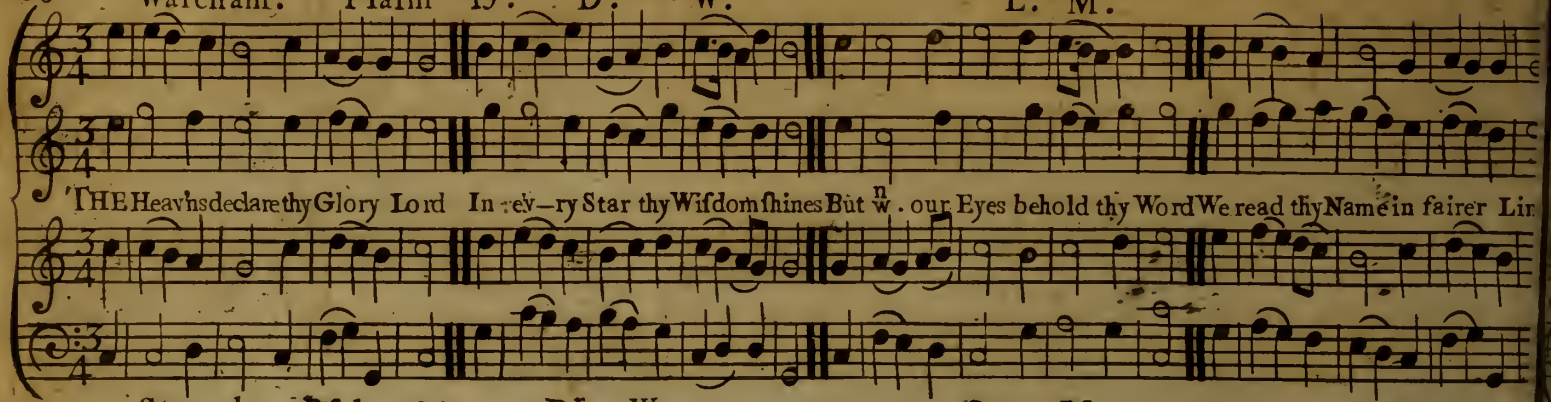
Rochford. Psalm 117th Dr W. L. M.



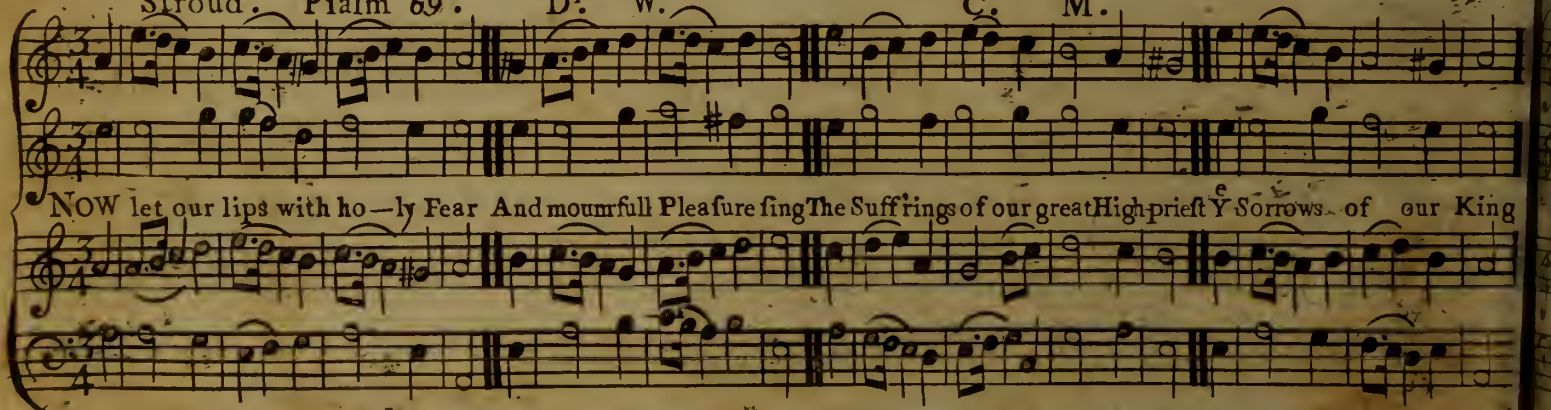
Trumpet. Psalm 100th second Metre. Dr W.

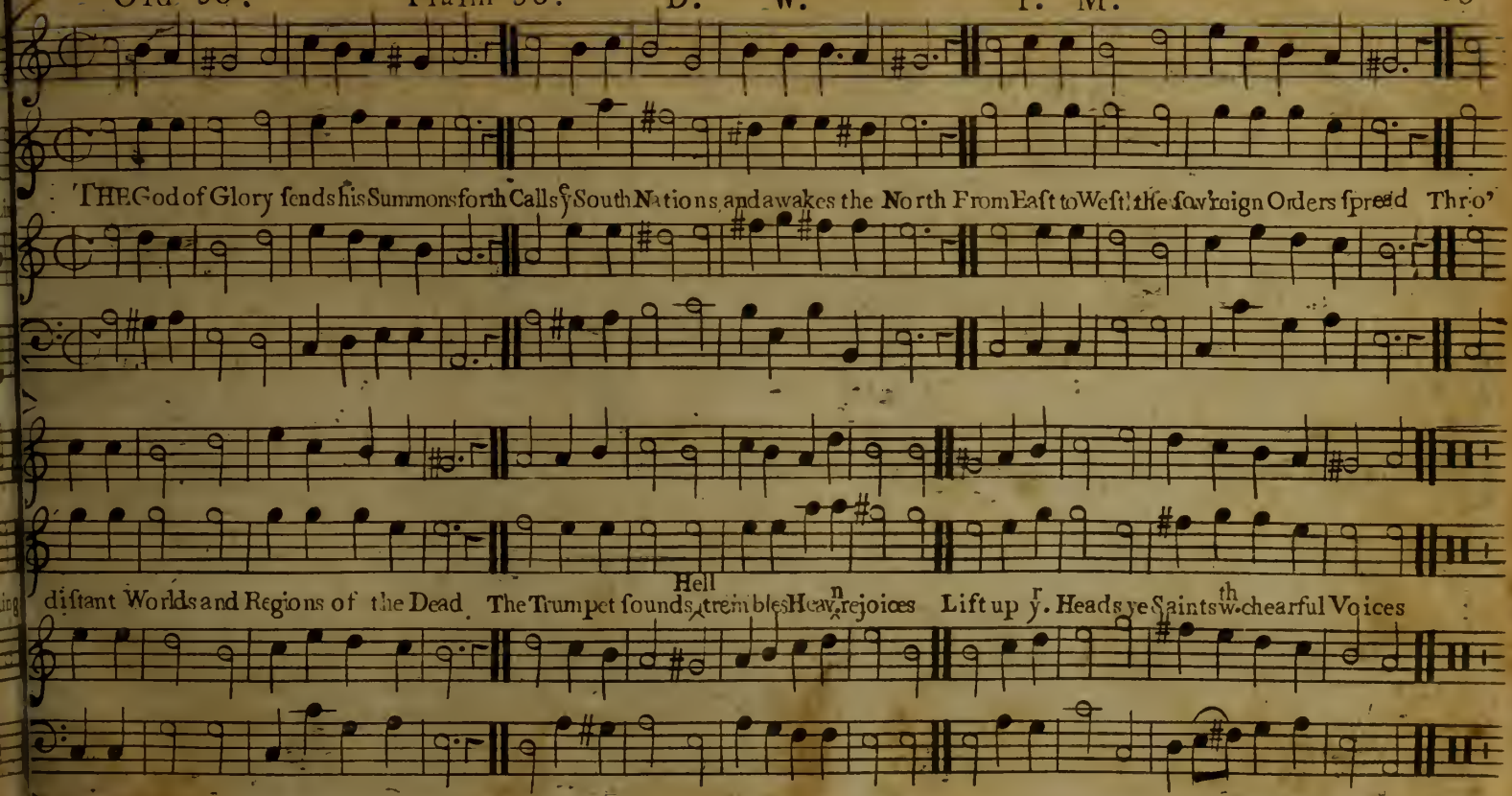


Wareham. Pſalm 19. Dr. W. L. M.

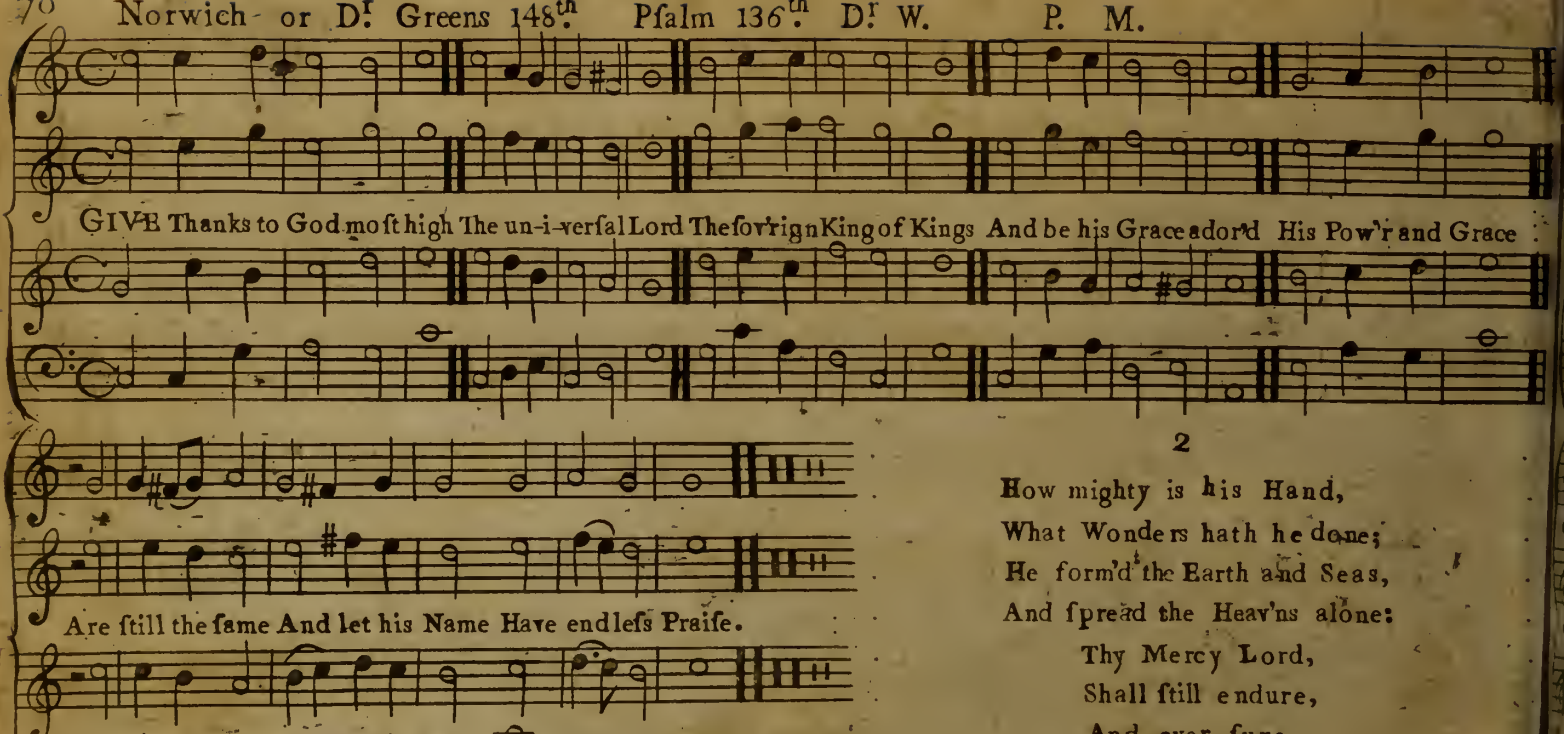


Stroud. Pſalm 69. Dr. W. C. M.




THE God of Glory sends his Summons forth Calls y South Nations and awakes the North From East to West the sov'raign Orders spread Thro'
distant Worlds and Regions of the Dead The Trumpet sounds, Hell trembles Heav'n rejoices Lift up y'r Heads ye Saints with chearful Voices

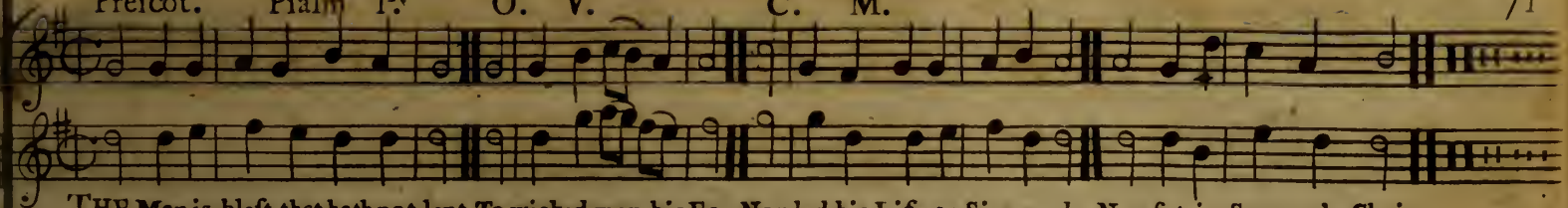
Norwich or Dr. Greens 148th Pſalm 136th Dr. W. P. M.



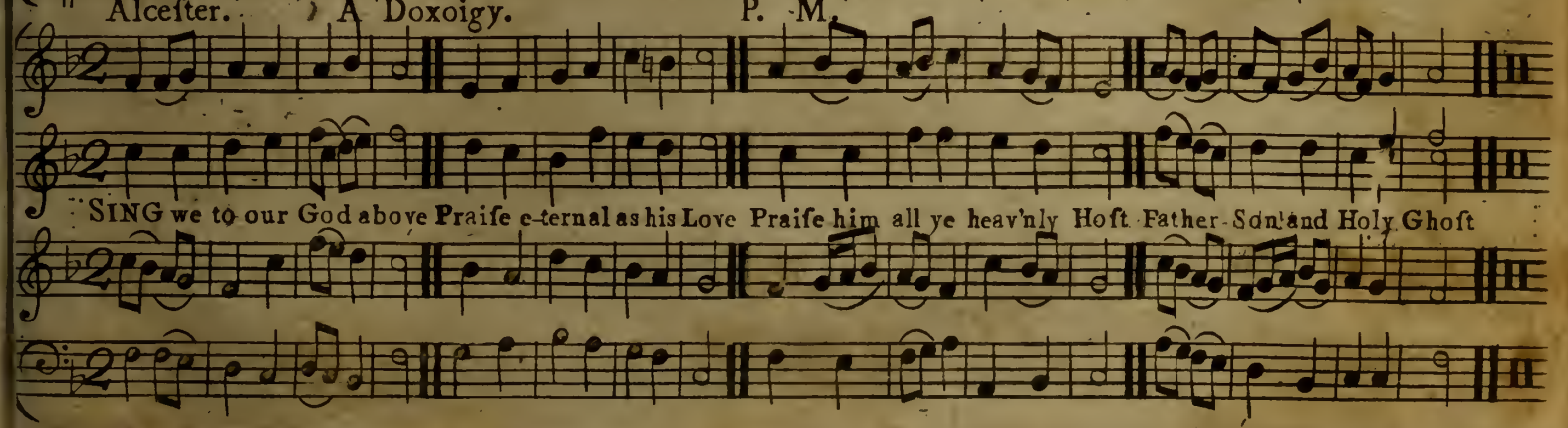
2

How mighty is his Hand,
What Wonders hath he done;
He form'd the Earth and Seas,
And ſpread the Heav'ns alone:
Thy Mercy Lord,
Shall ſtill endure,
And ever ſure
Abides thy Word.

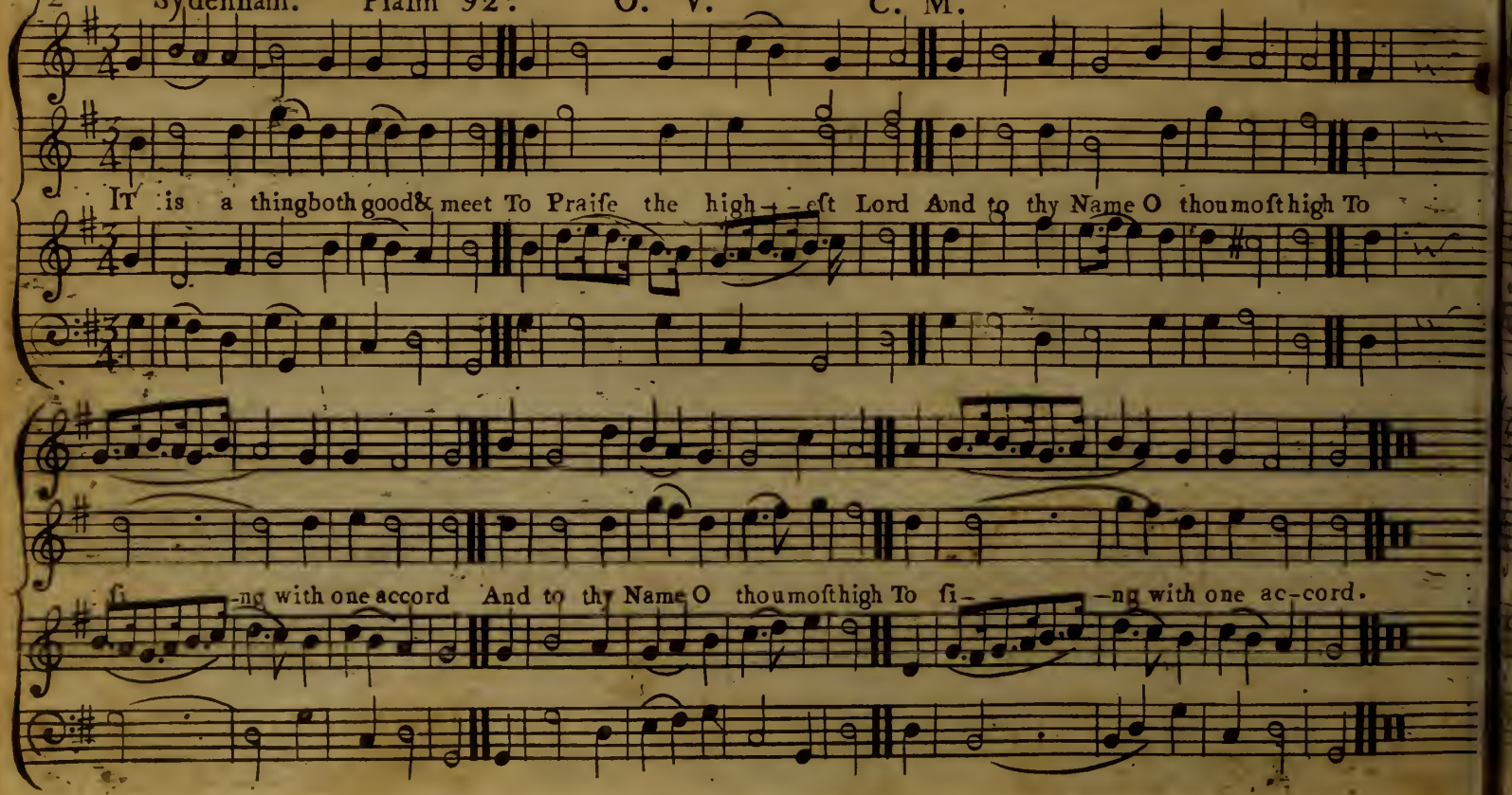
Prefcot. Pfalm 1ſt O. V. C. M.



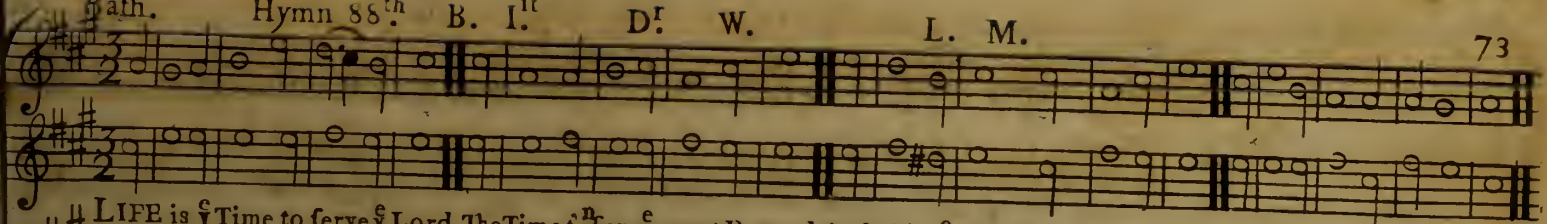
Alceſter. A Doxoigy. P. M.



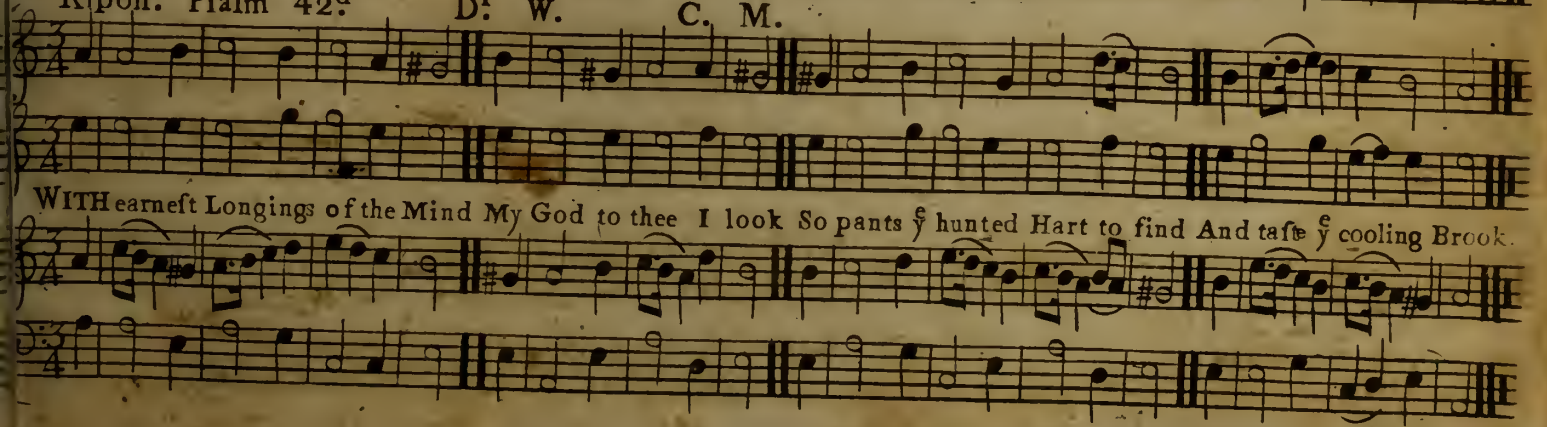
Sydenham. Pſalm 92d. O. V. C. M.



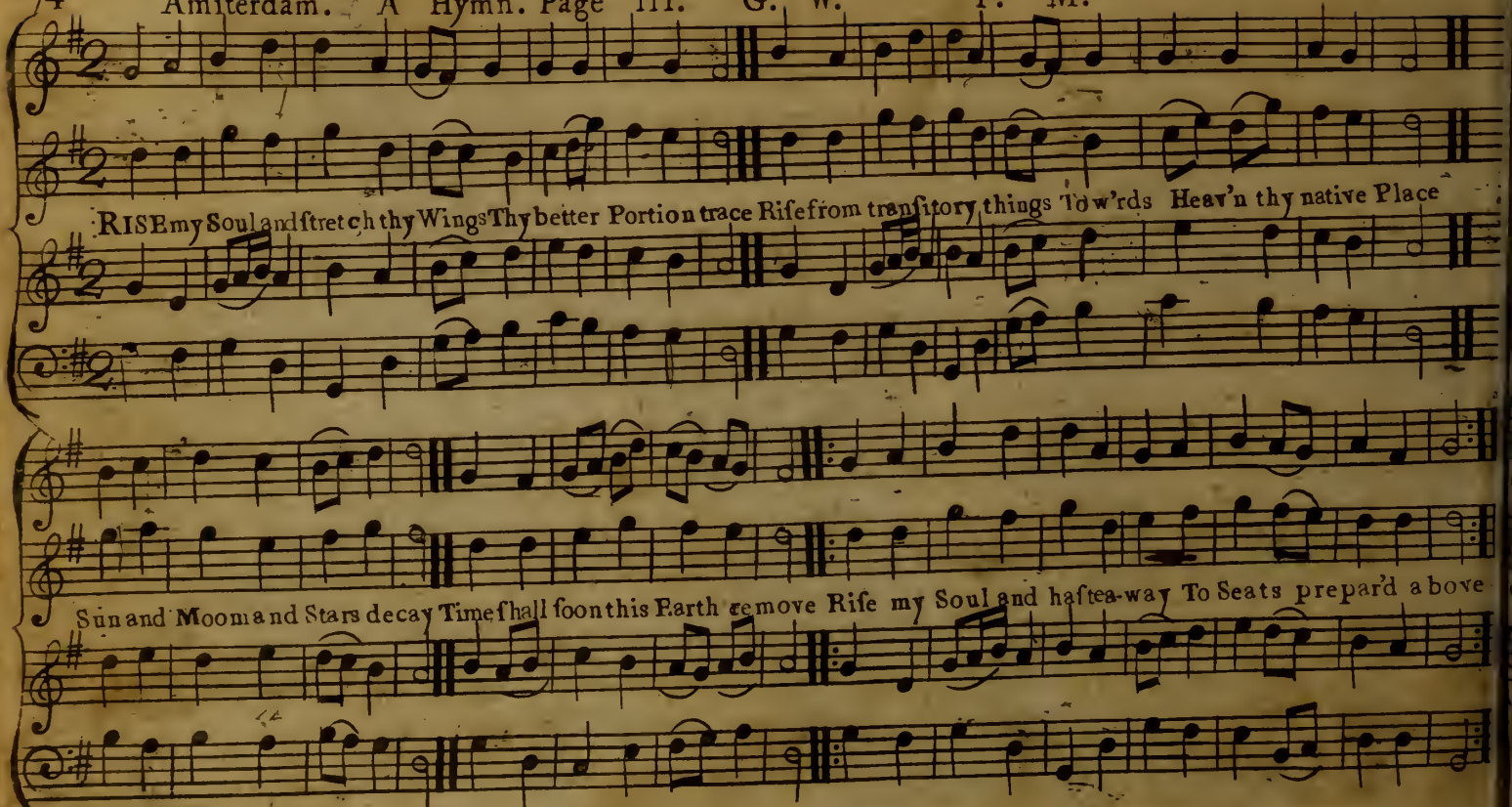
Bath. Hymn 88th B. I.ft Dr. W. L. M.



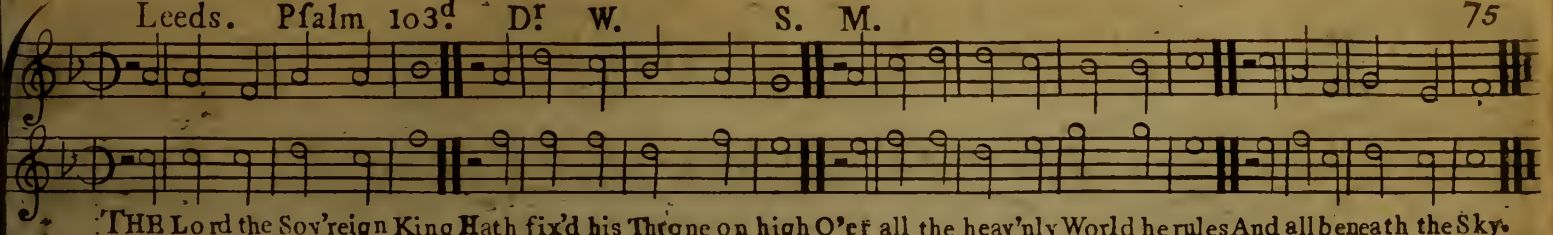
Ripon. Pſalm 42d Dr. W. C. M.



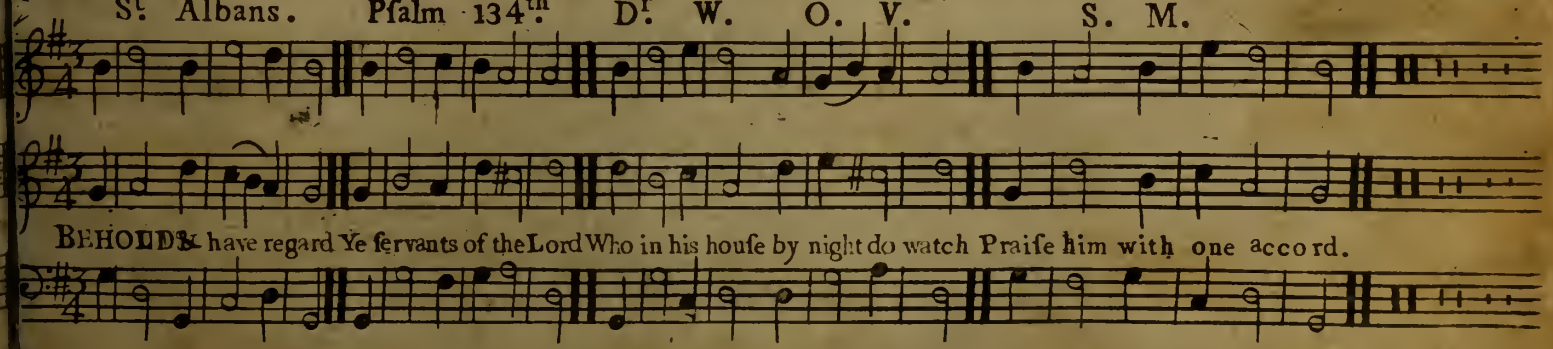
Amsterdam. A Hymn. Page 111th G. W. P. M.



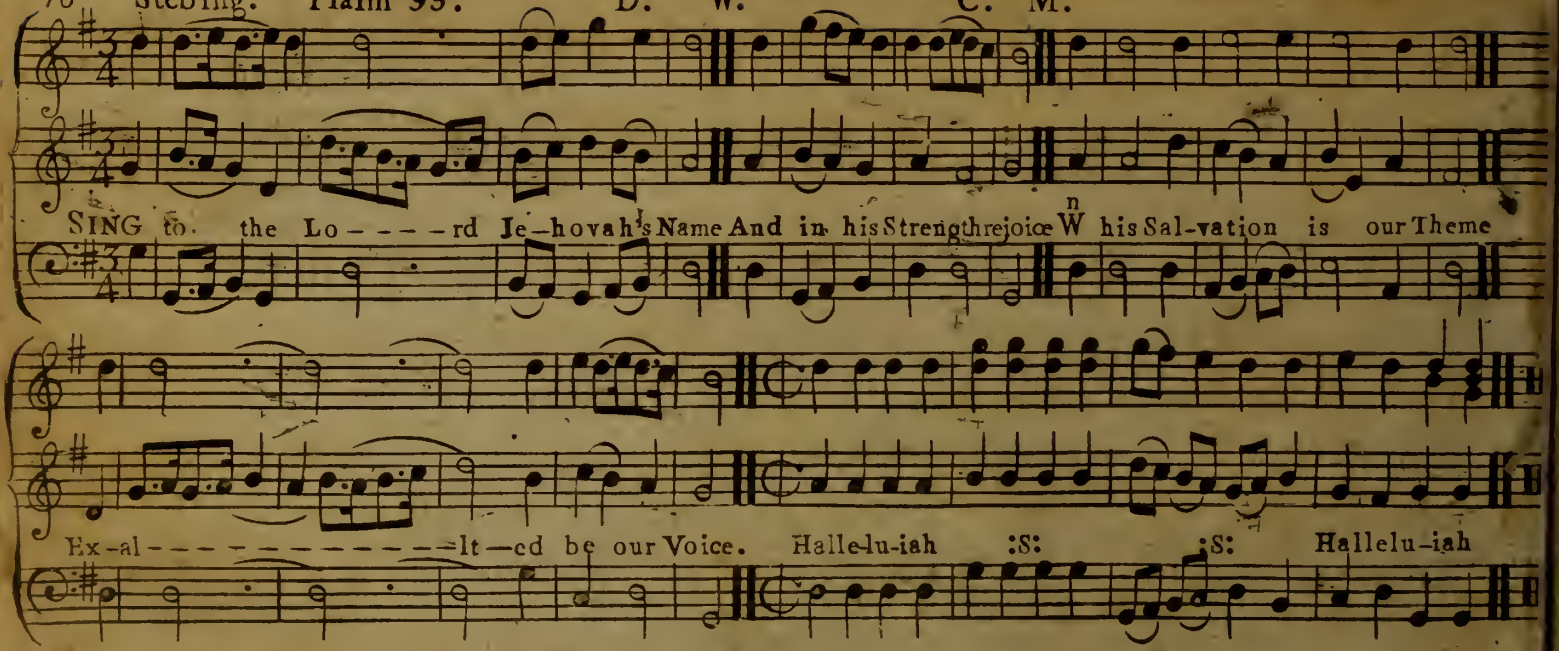
Leeds. Psalm 103d. Dr. W. S. M.



St. Albans. Psalm 134th. Dr. W. O. V. S. M.

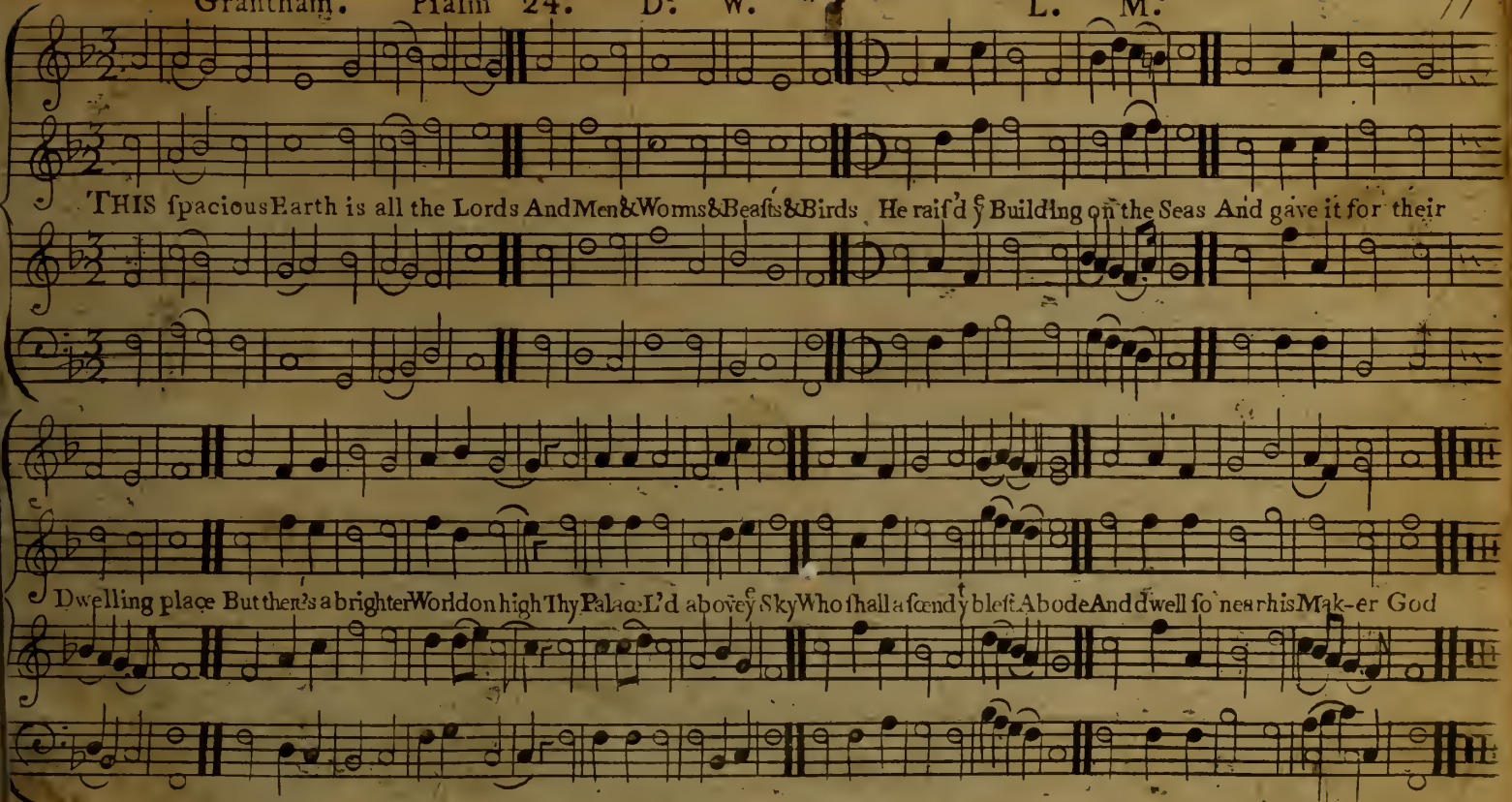


Stebing. Pfalm 95th D. W. C. M.

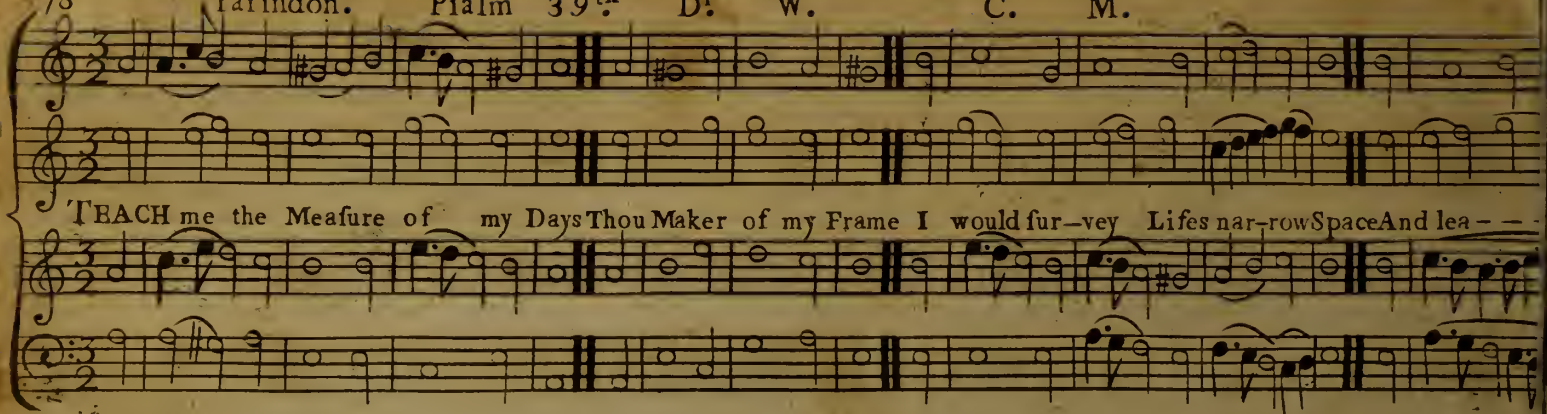


With Thanks approach his awfull Sight, And Pfalms of Honour ſing;

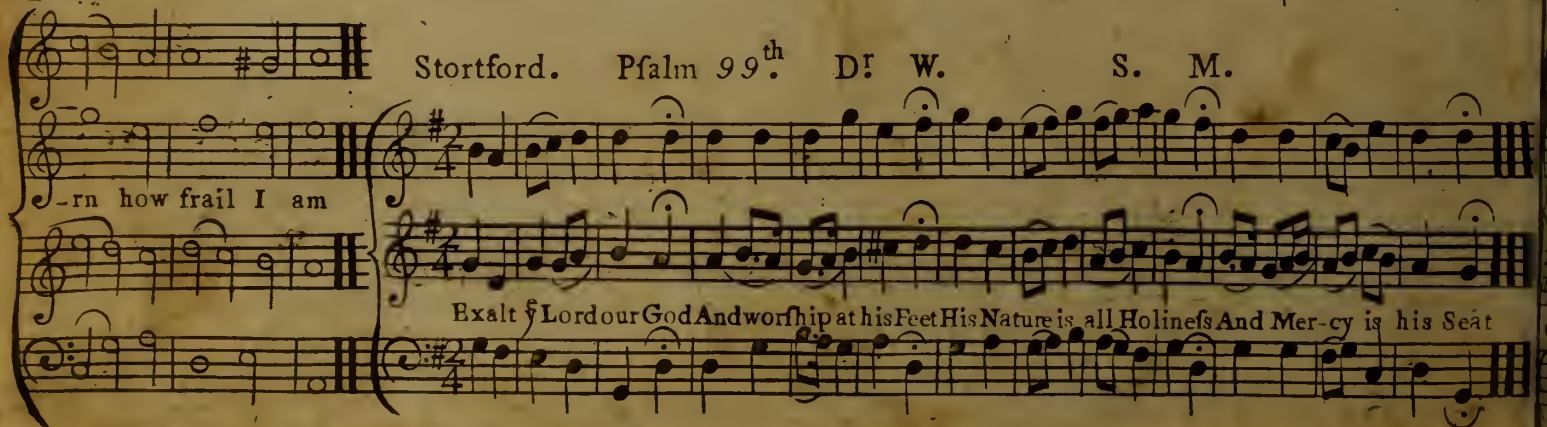
The Lord's a God of boundleſs Might, The whole Creation's King.

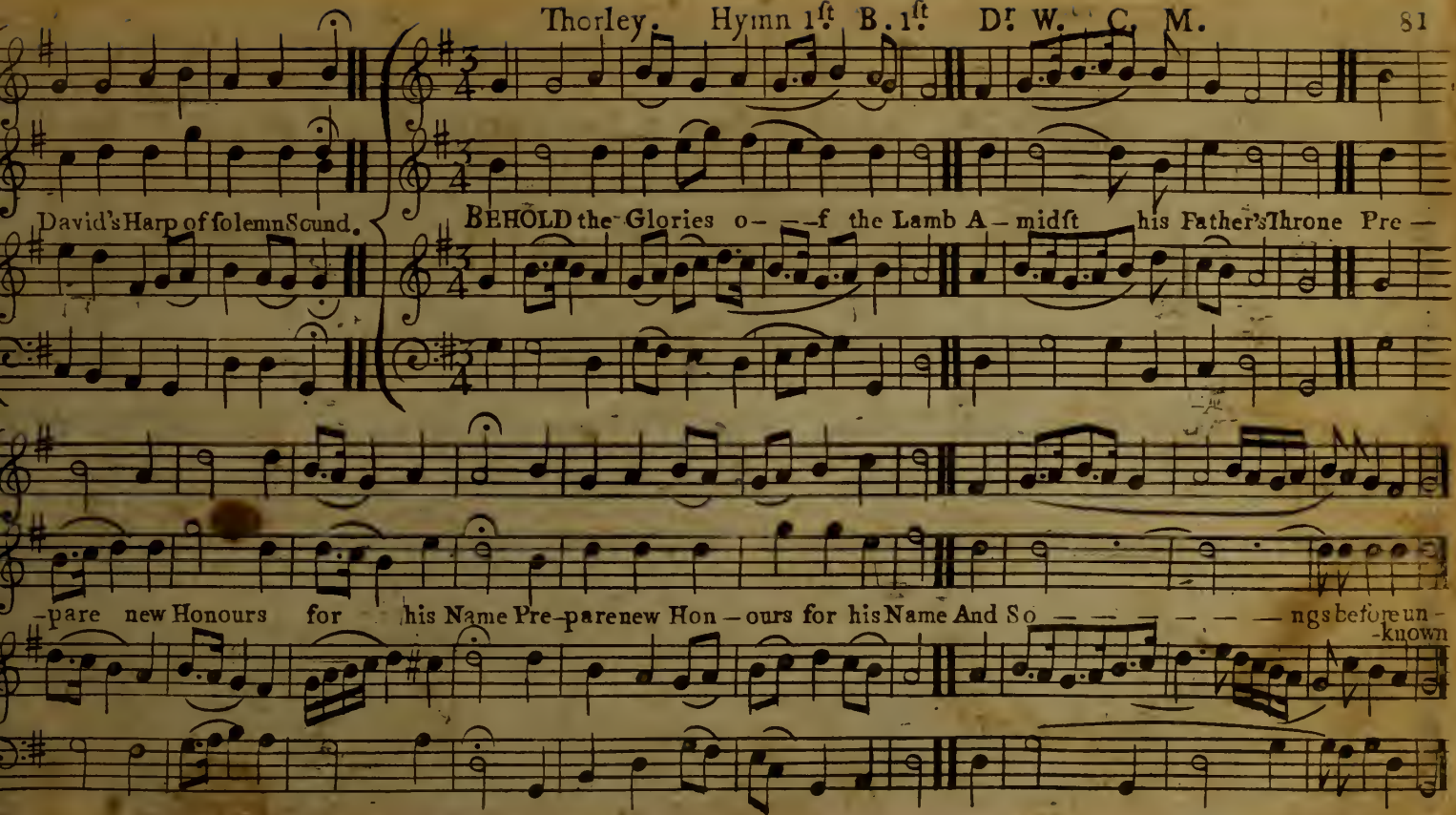

THIS ſpacious Earth is all the Lords And Men & Worms & Beaſts & Birds He raiſ'd & Building on the Seas And gave it for their
Dwelling place But there's a brighter World on high Thy Palace L'd above ye Sky Who ſhall aſcend y bleſt Abode And dwell ſo near his Mak-er God

Parindon. Pſalm 39th Dr. W. C. M.

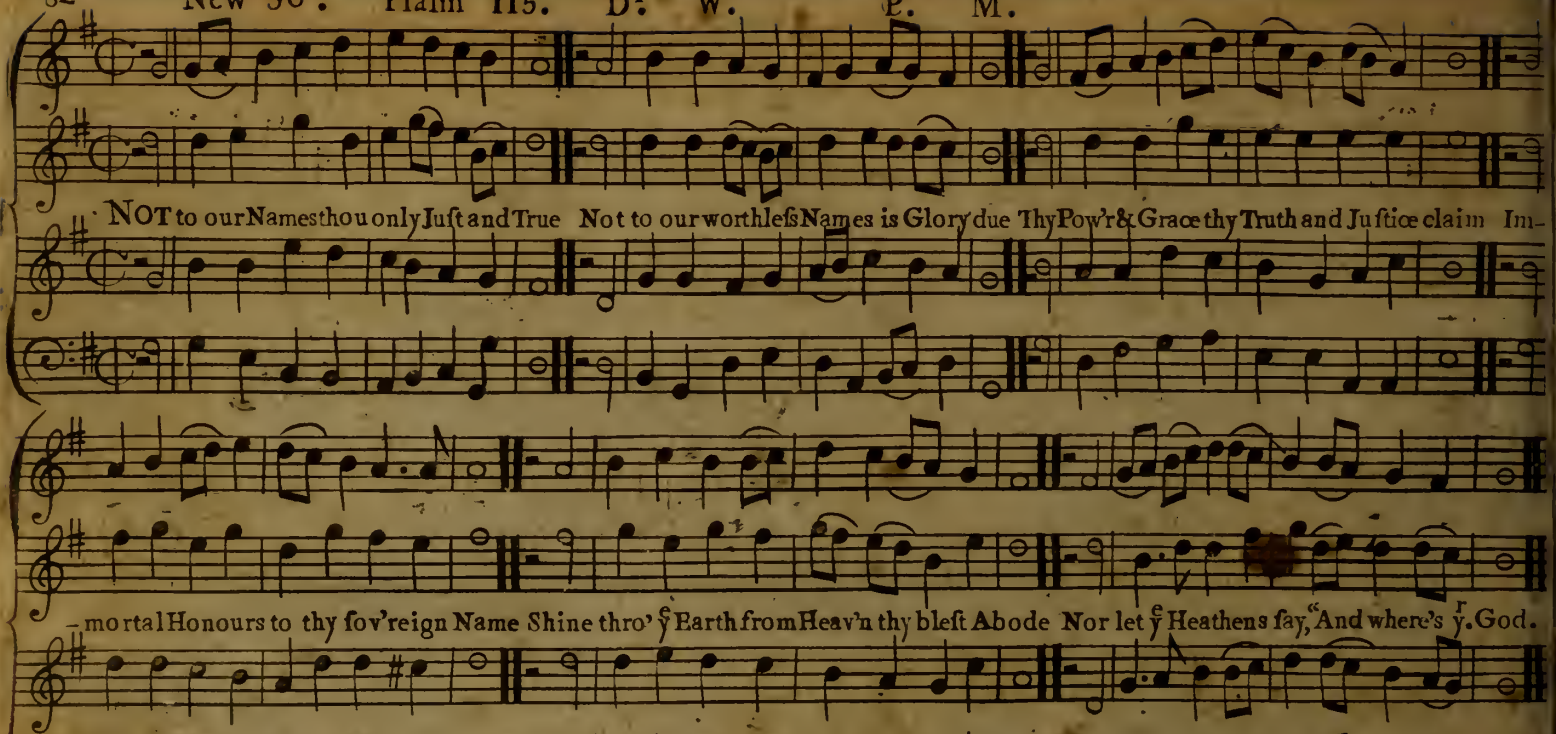


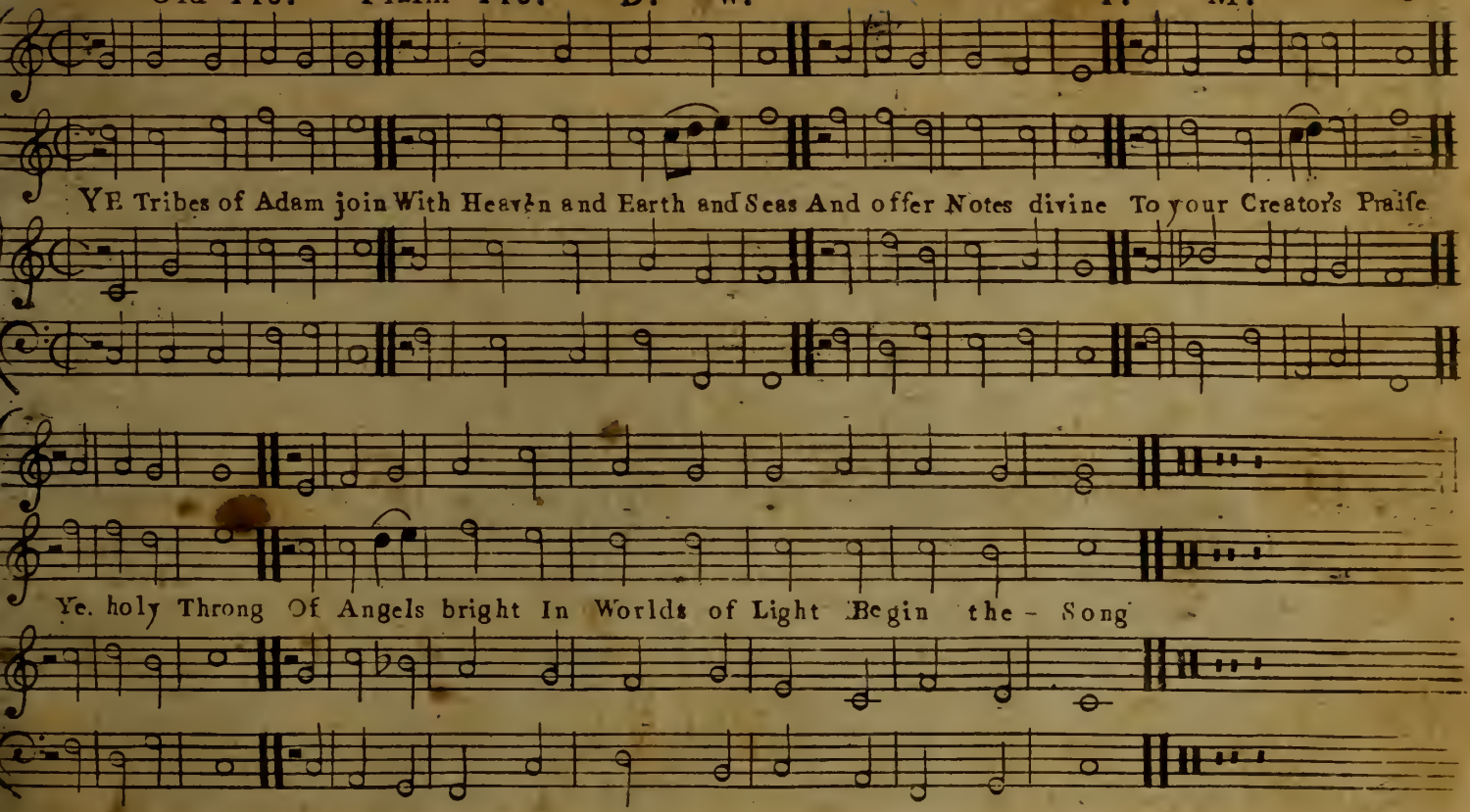
Stortford. Pſalm 99th Dr. W. S. M.



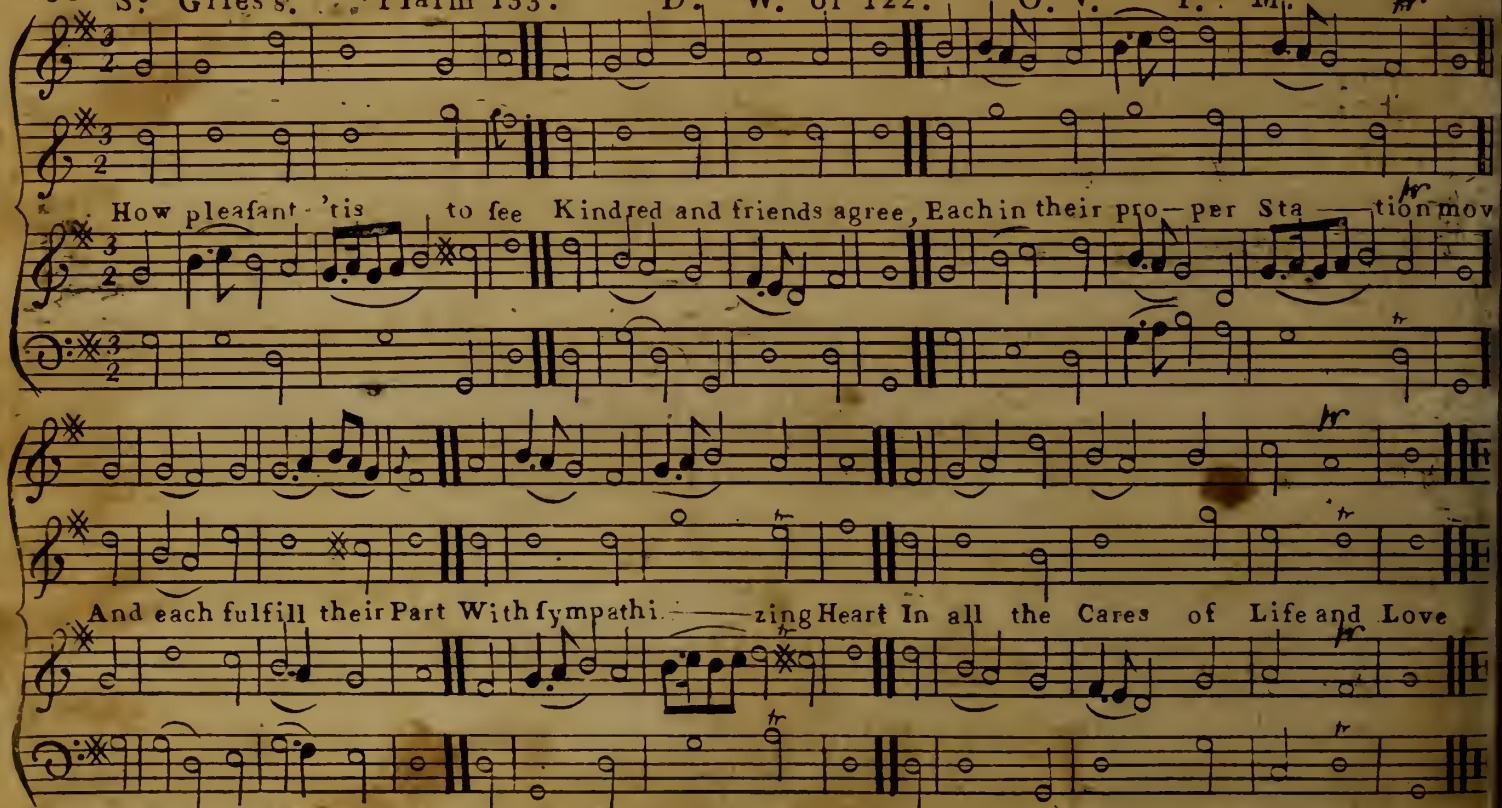

David's Harp of solemn Sound.
BEHOLD the Glories o- -f the Lamb A- midst his Father's Throne Pre-
-pare new Honours for his Name Pre-pare new Hon-ours for his Name And So- - - - - - - ngs before un-
-known

New 50th Psalm 115. Dr. W. P. M.

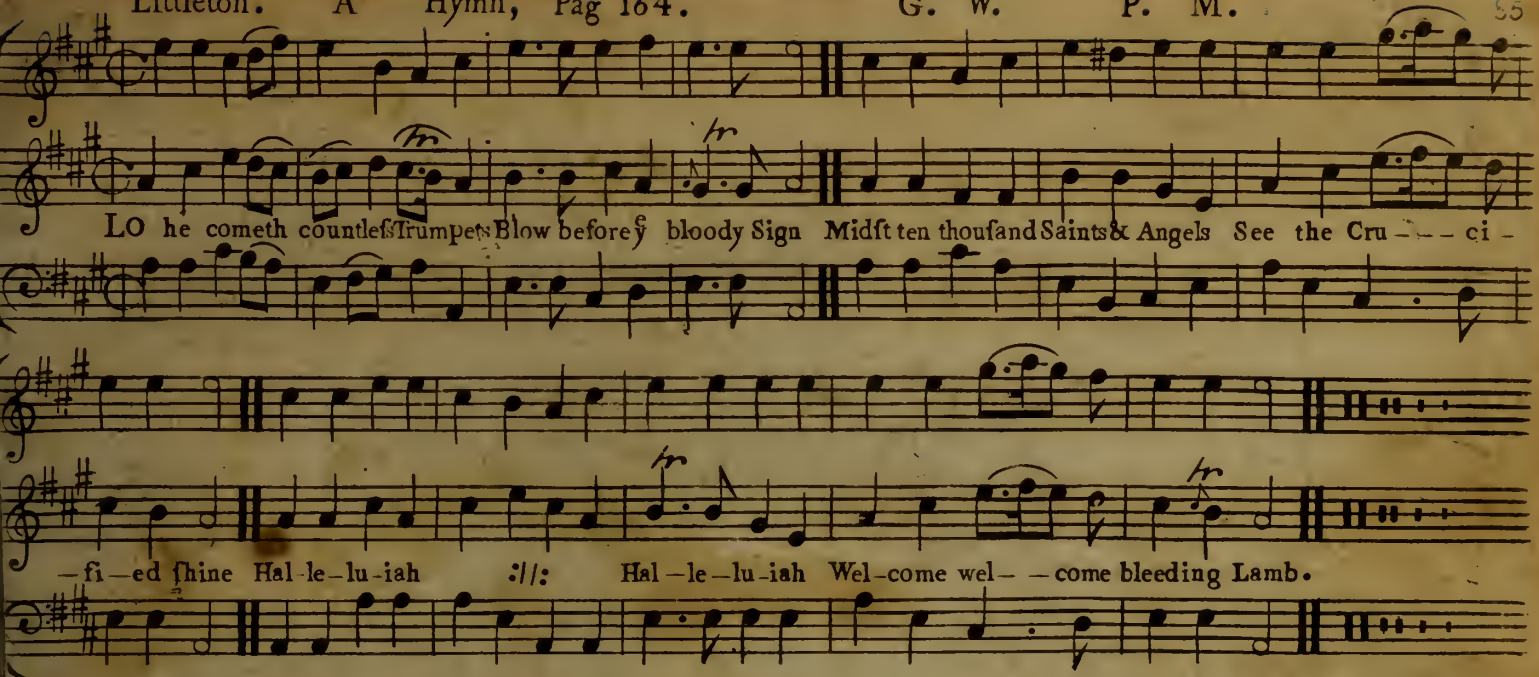



YE Tribes of Adam join With Heaven and Earth and Seas And offer Notes divine To your Creator's Praiſe
Ye. holy Throng Of Angels bright In Worlds of Light Begin the - Song

St. Giles's. Psalm 133.d Dr. W. or 122.d O. V. P. M.



Littleton. A Hymn, Pag 164. G. W. P. M.



Saints, who love him, view his Glory, Shining in his bruiſed Face, His dear Perſon on the Rain-bow, he comes.

Now his People's head ſhall raiſe. Happy Mourners, happy Mourners, happy Mourners, Lo! in Clouds, he come

York Street.- Hymn 66th B. 2d D.r W. C. M.

THERE is a Land of pure Delight Where Saints immortal reign In-fi--nite Day ex--cludes the Night And

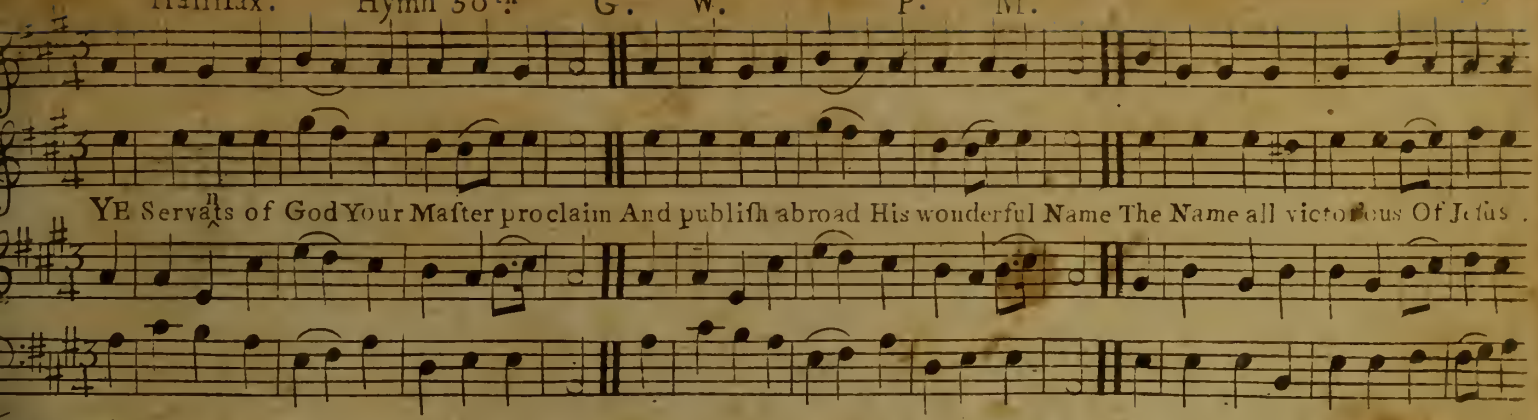
Plea-sures ban--ish Pain And Plea-----sures banish Pain.

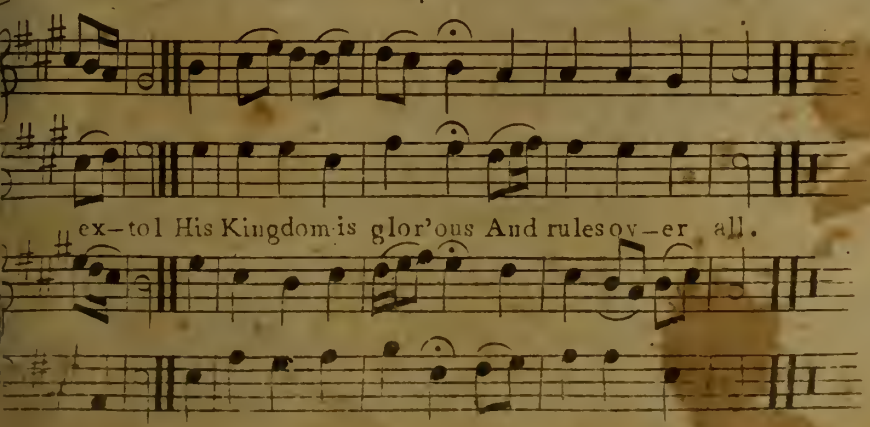
Havan. Page 170. G.W. P. M.

RISE my Soul adore thy Maker Angels praise

Join thy Lays With them be Per-tak-er.

Hallifax. Hymn 50th G. W. P. M.

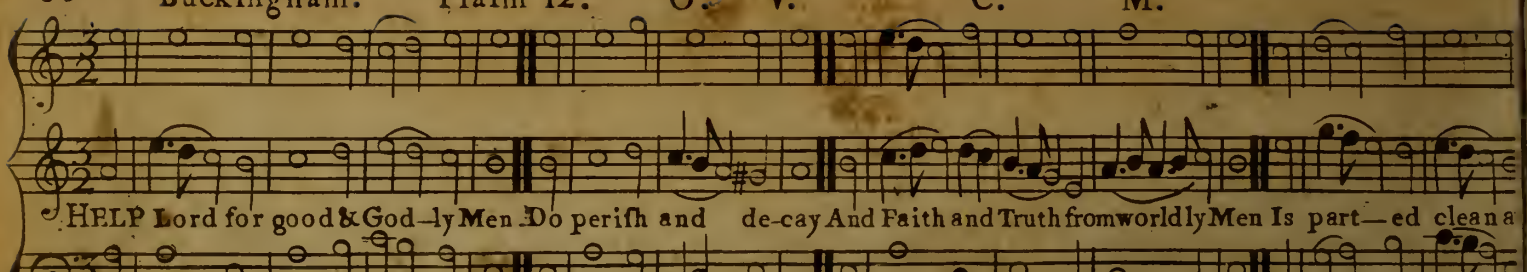




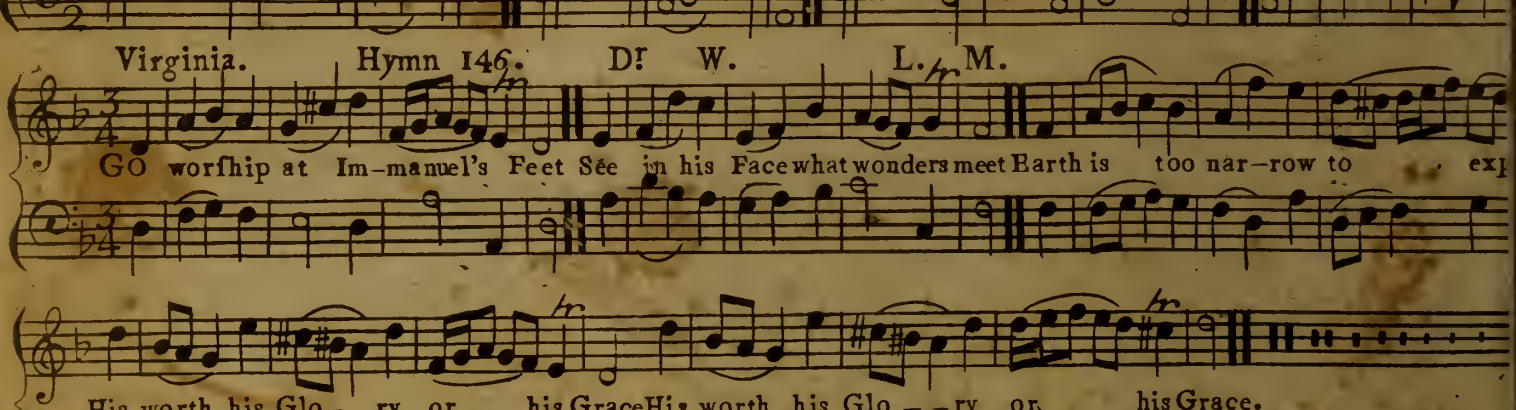
2

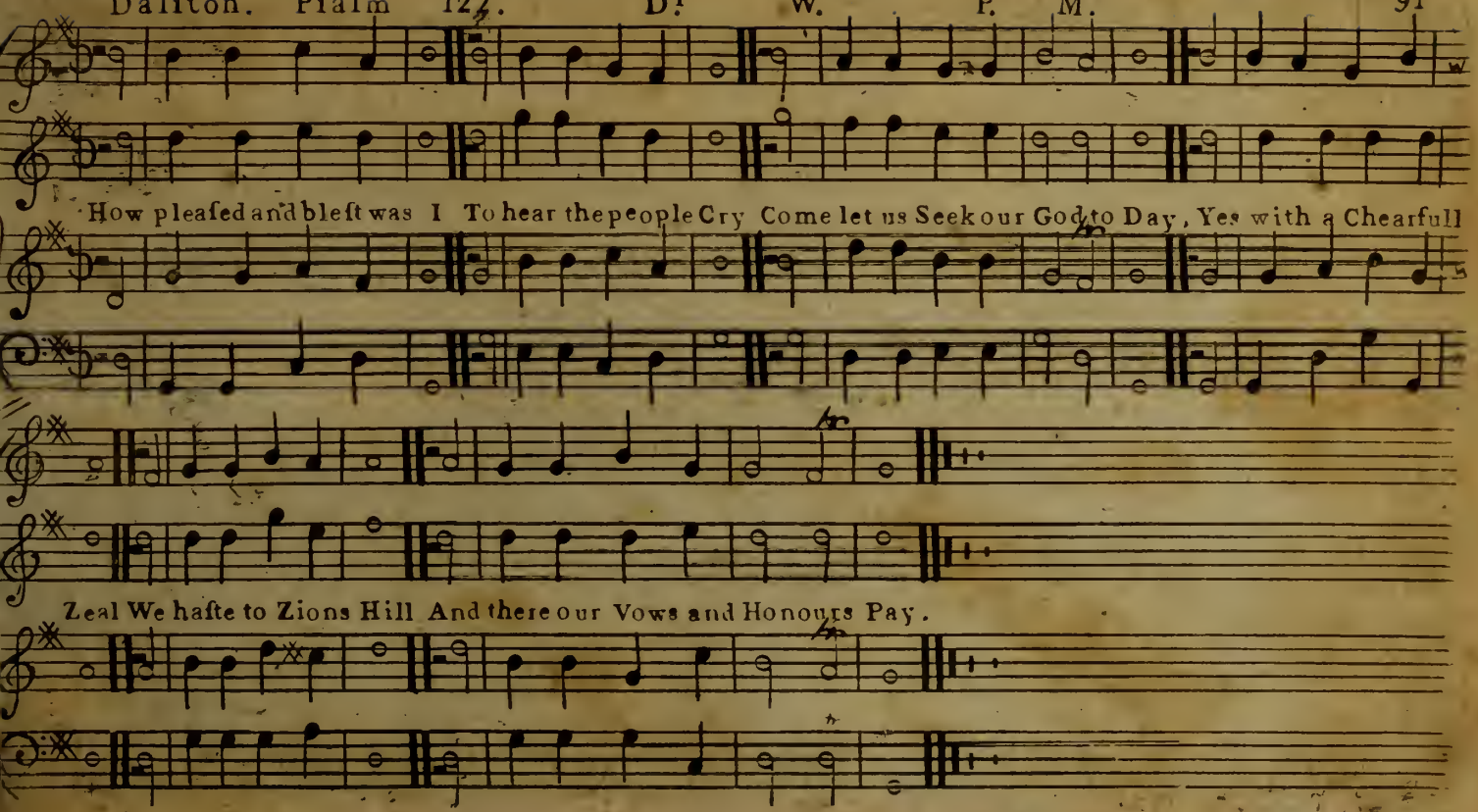
God ruleth on high.
Almighty to save;
And still he is nigh,
His presence we have.
The great Concregation
His Triumph shall sing,
Ascribing Salvation
To Jesus our King.

Buckingham. Psalm 12th O. V. C. M.

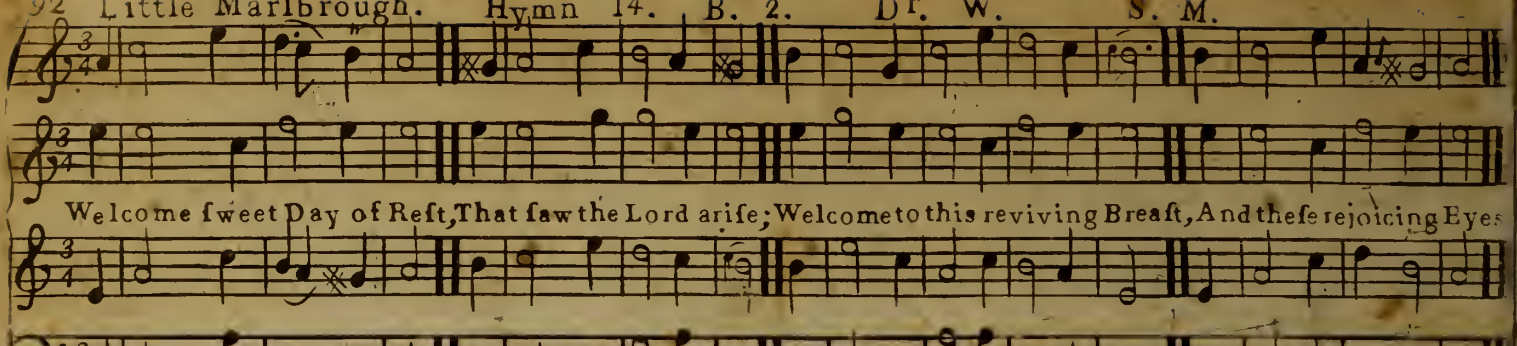


Virginia. Hymn 146. Dr W. L. M.

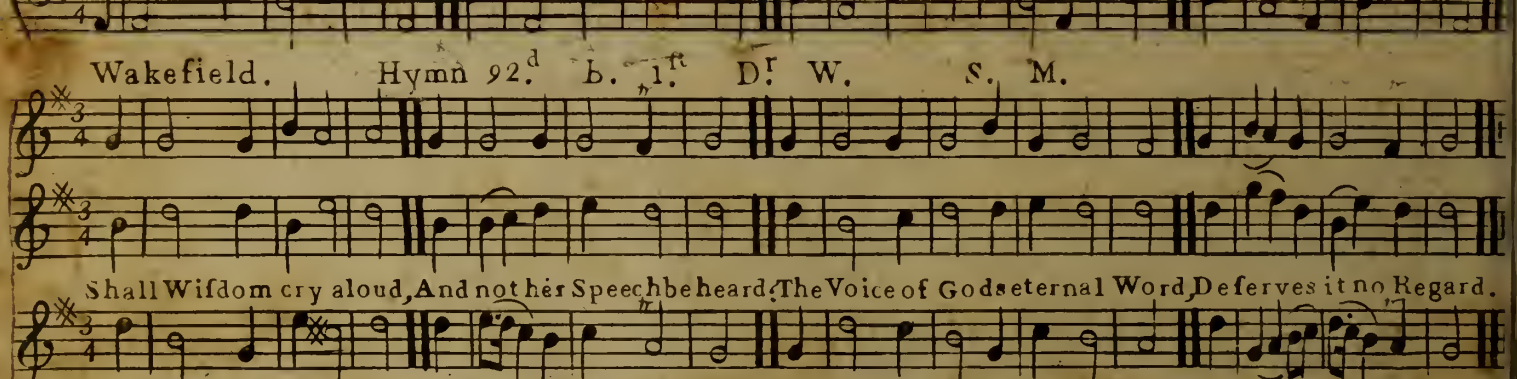


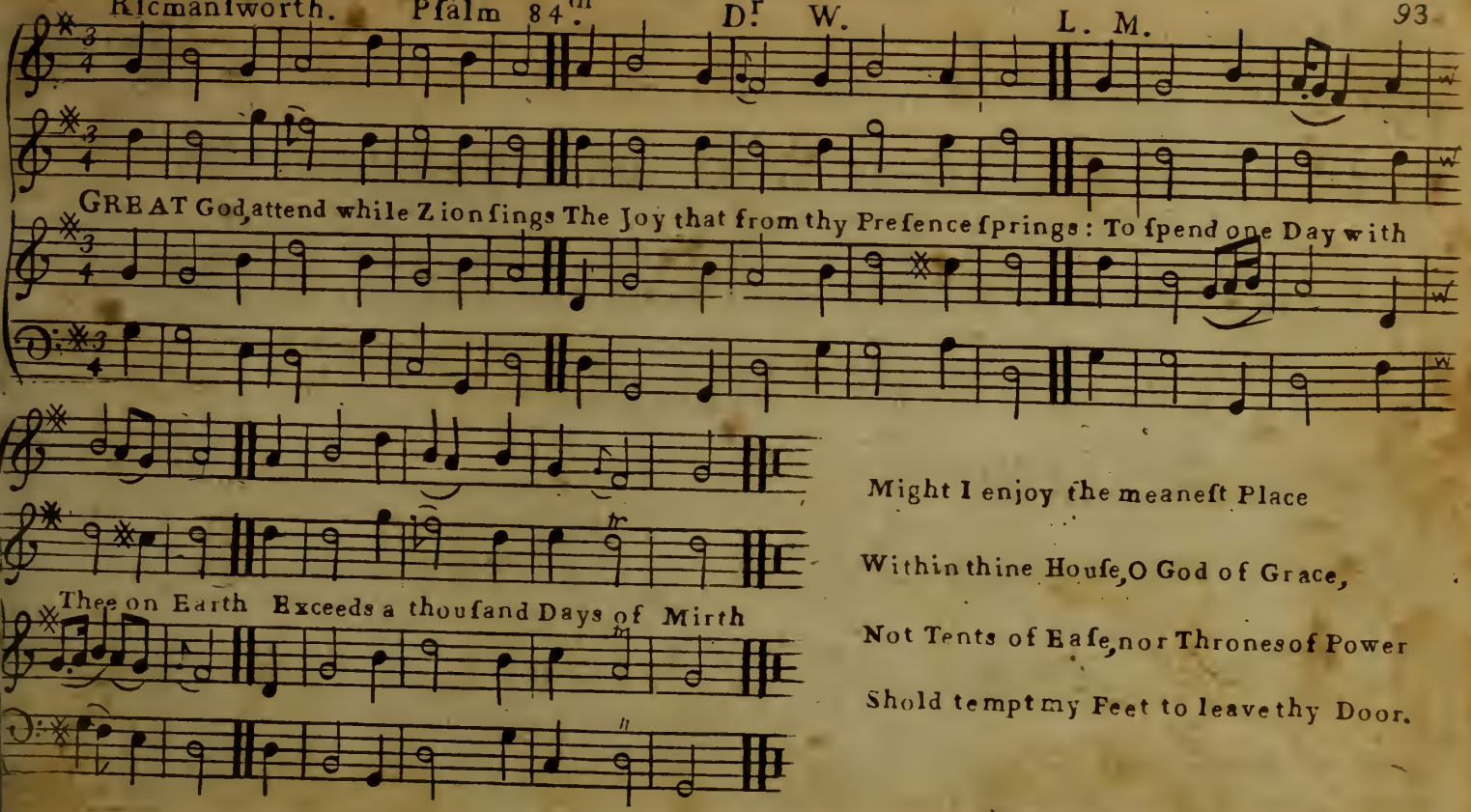

How pleaſed and bleſt was I To hear the people Cry Come let us Seek our God to Day, Yes with a Chearfull
Zeal We haſte to Zions Hill And there our Vows and Honours Pay.

92 Little Marlbrough. Hymn 14. B. 2. Dr. W. S. M.

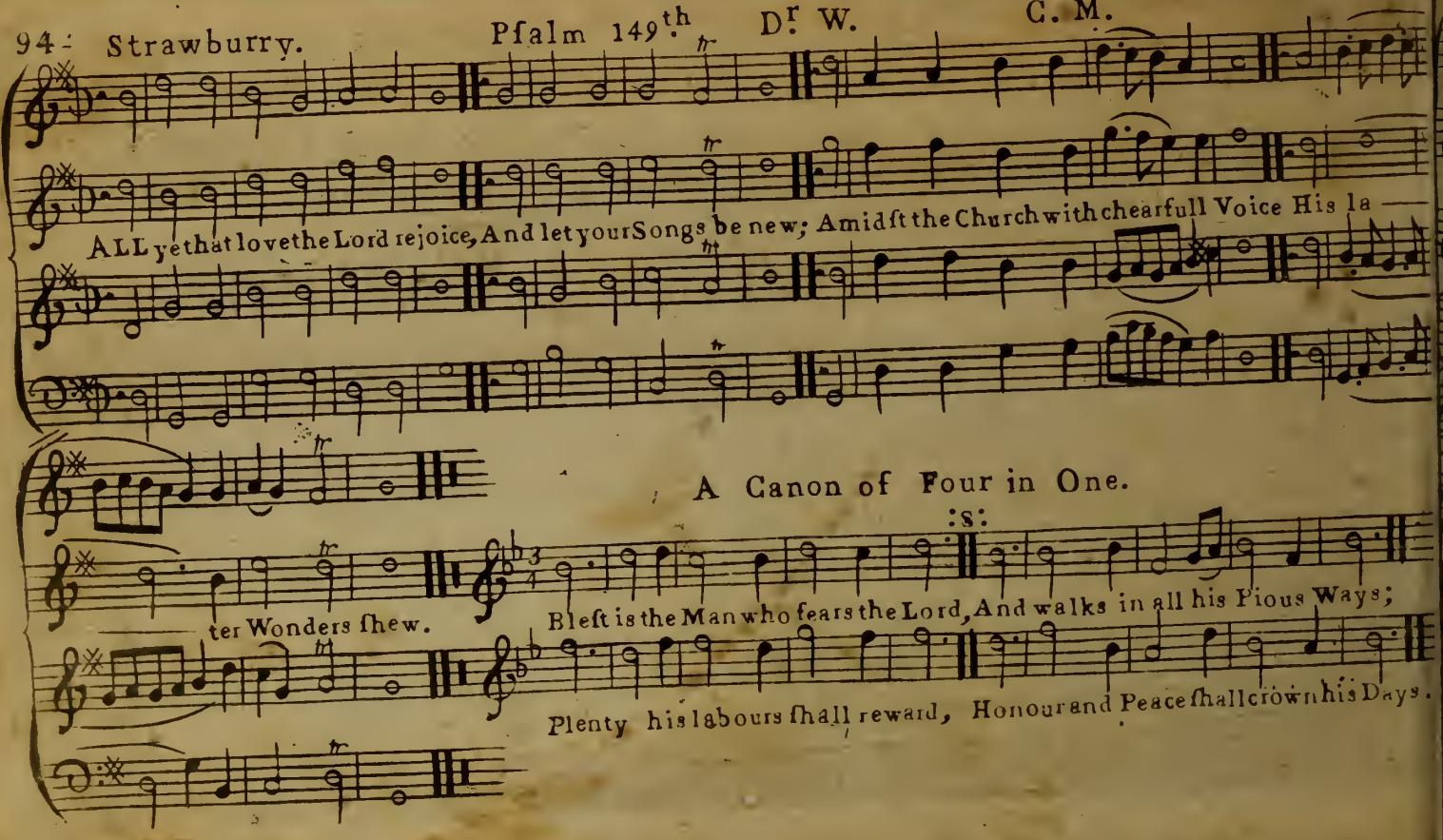


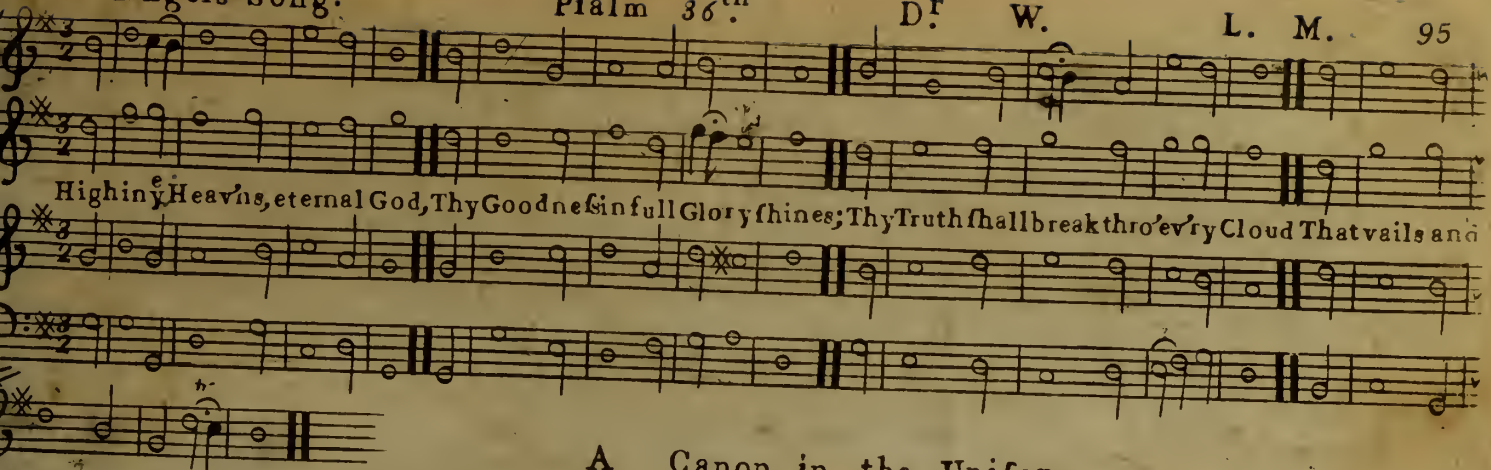
Wakefield. Hymn 92.d B. 1.ſt Dr. W. S. M.

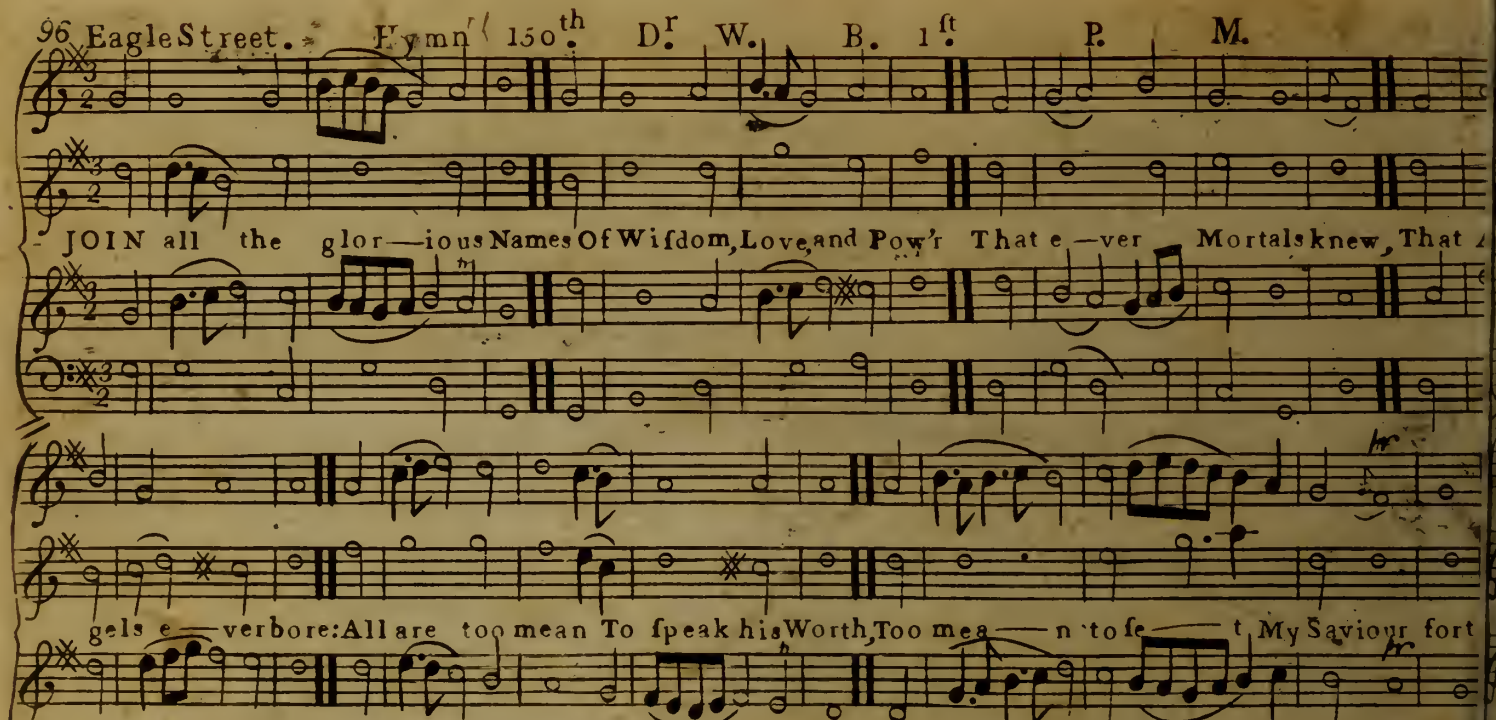


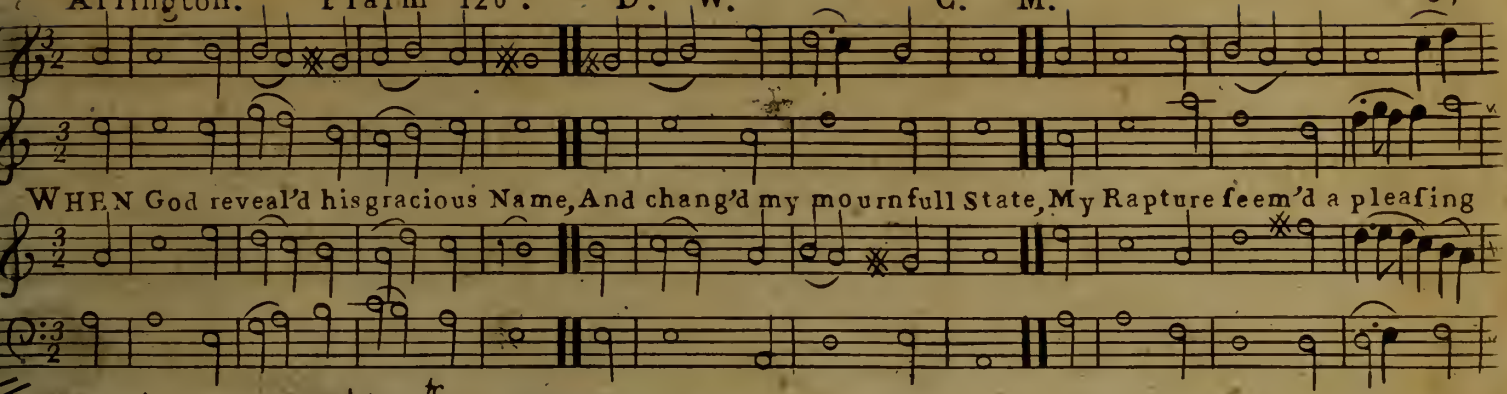

GREAT God attend while Zion ſings The Joy that from thy Preſence ſprings: To ſpend one Day with
Might I enjoy the meaneſt Place
Within thine Houſe, O God of Grace,
Not Tents of Eaſe, nor Thrones of Power
Shold tempt my Feet to leave thy Door.
Thee on Earth Exceeds a thouſand Days of Mirth

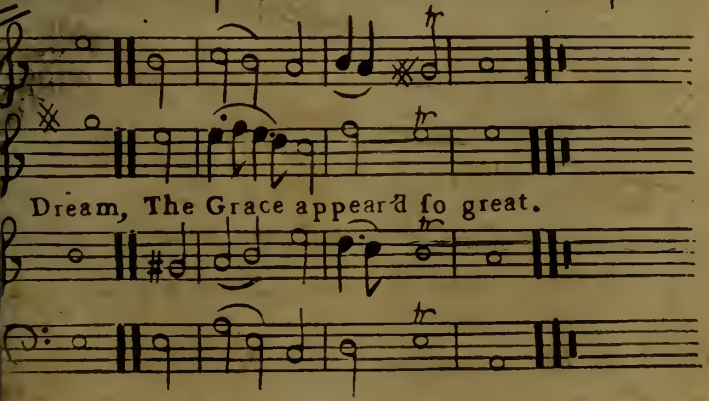
94. Strawburry. Psalm 149th Dr. W. C. M.




Highin y Heav'ns, eternal God, Thy Goodneſs in full Glory ſhines; Thy Truth ſhall break thro' ev'ry Cloud That vails and
A Canon in the Uniſon.
darkens thy Deſigns. Haſte thee O Lord, make haſe with ſpeed And help me in this time of need, My Soul doth
ſink my forces fail, my wear'd Arms cannot prevail, The waters flow ſo faſt, that I can
ſcarcely cry Help me O Lord, help me O Lord or elſe I drown and die.


96 Eagle Street. Hymn 150th Dr. W. B. 1st P. M.
JOIN all the glor—ious Names Of Wisdom, Love, and Pow'r That e—ver Mortals knew, That
gels e—verbore: All are too mean To speak his Worth, Too mea—n to se—t My Saviour fort

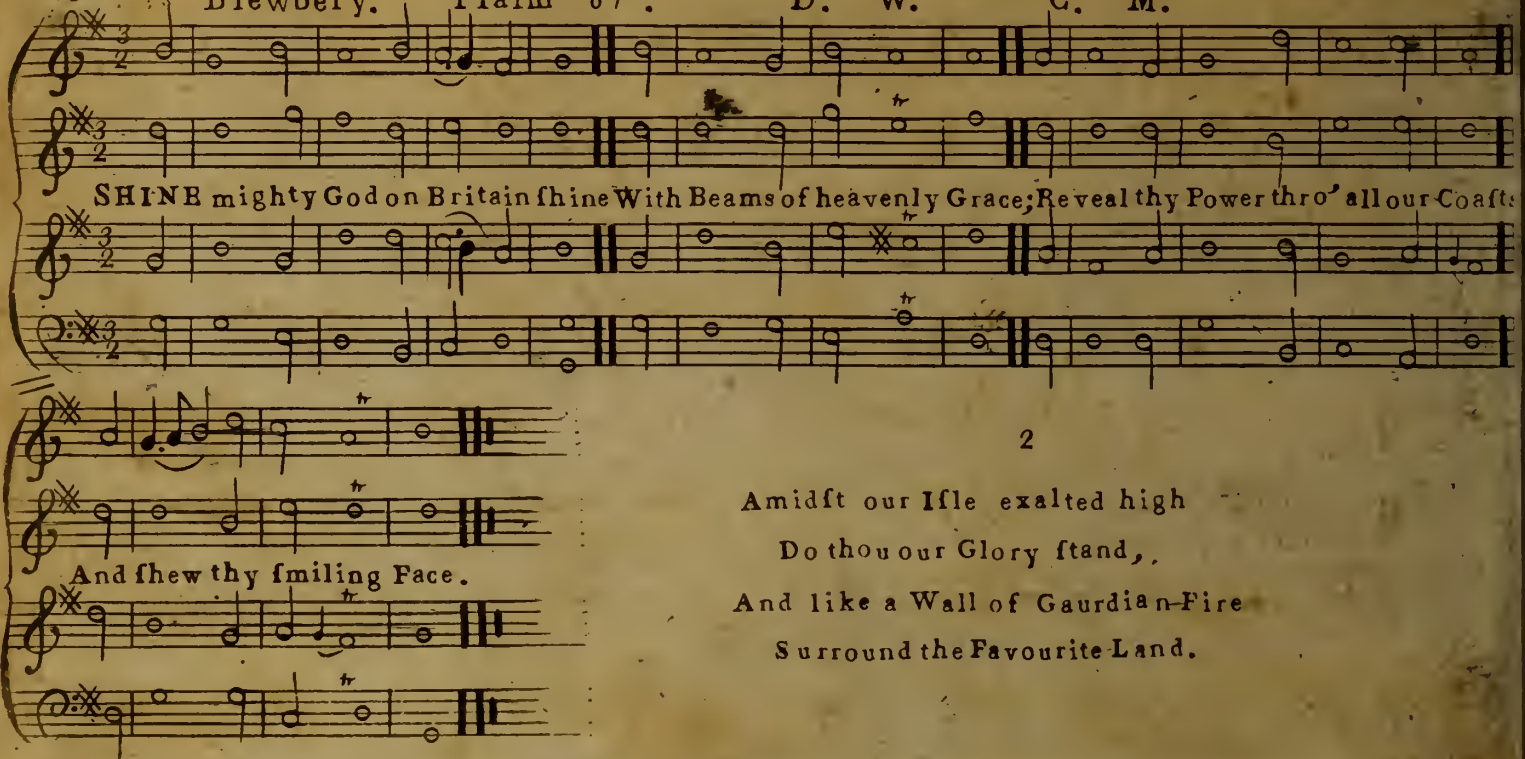




2

The World beheld the glorious Change,
And did thy Hand confess;
My Tongue broke out in unknown Strains
And Sung surprizing Grace.

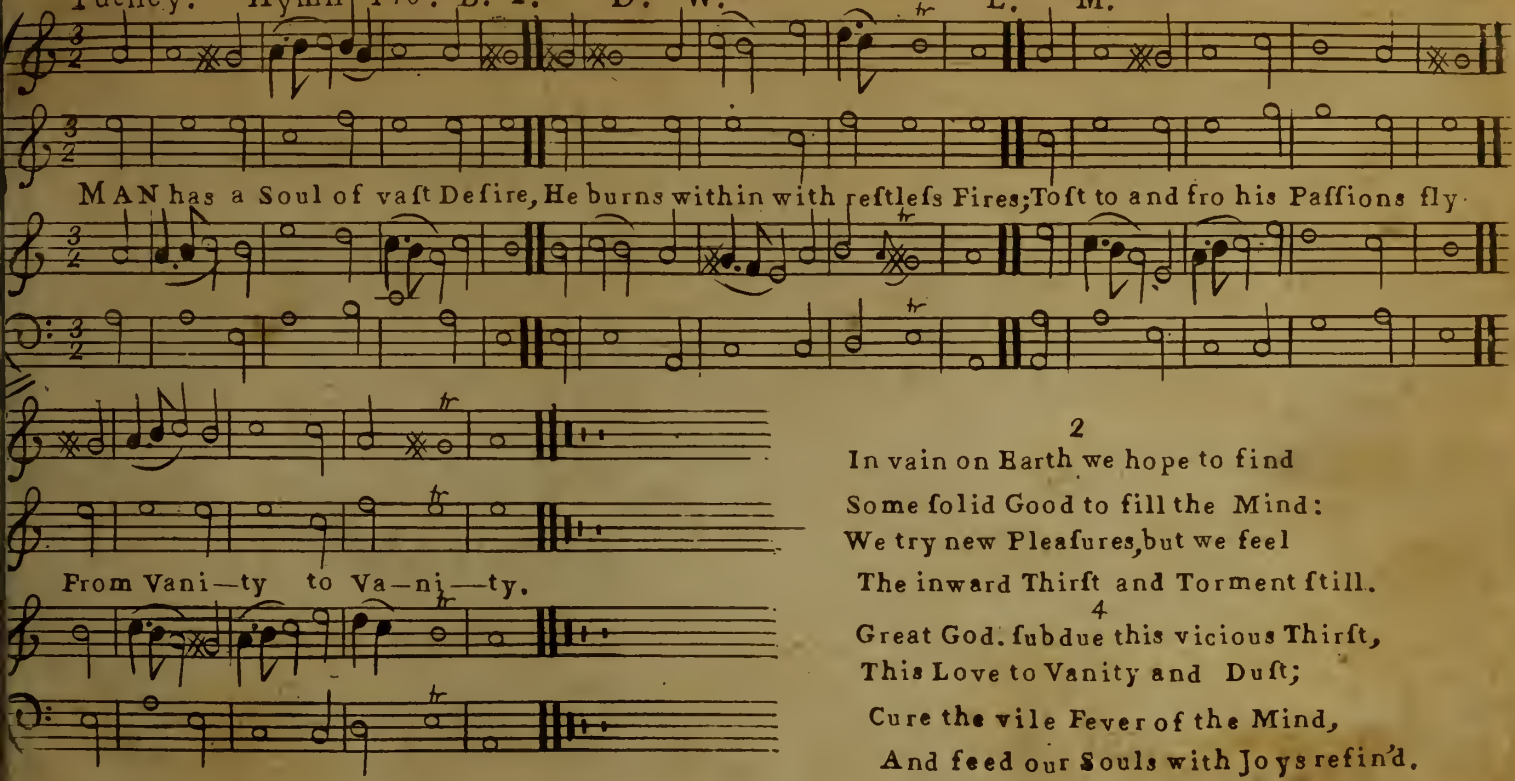
Blewbery. Pſalm 67th. Dr. W. C. M.



2

Amidſt our Iſle exalted high
Do thou our Glory ſtand,
And like a Wall of Gaurdian Fire
Surround the Favourite Land.

Putney. Hymn 146th. B. 2d Dr W. L. M.



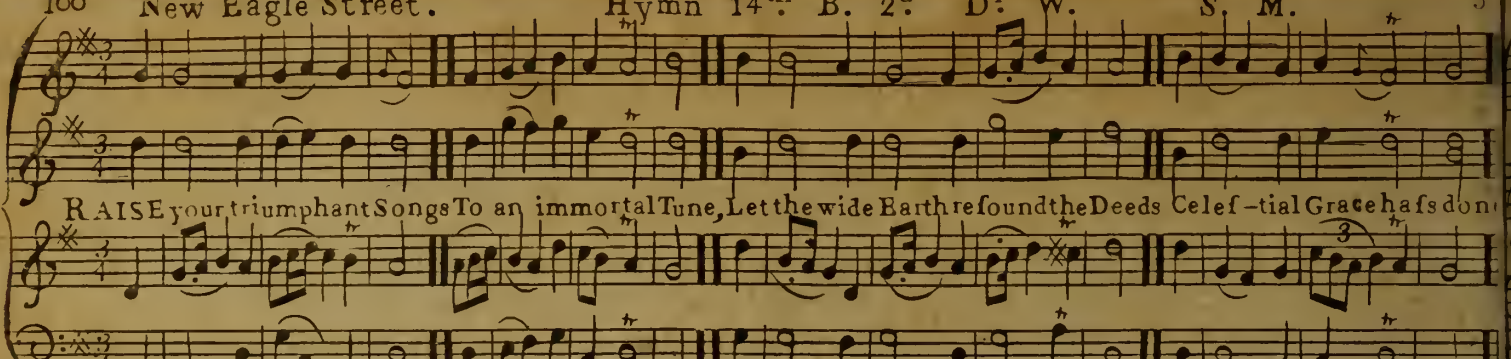
2

In vain on Earth we hope to find
Some ſolid Good to fill the Mind:
We try new Pleaſures, but we feel
The inward Thirſt and Torment ſtill.

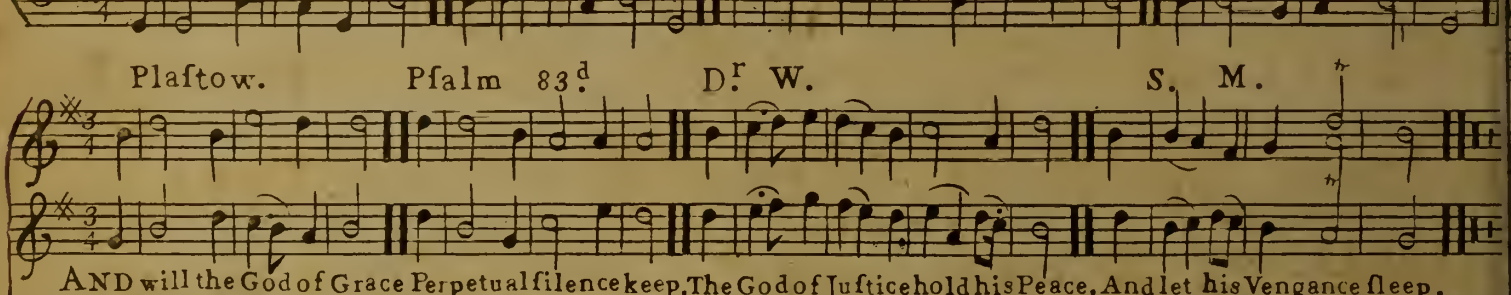
4

Great God, ſubdue this vicious Thirſt,
This Love to Vanity and Duſt;
Cure the vile Fever of the Mind,
And feed our Souls with Joys refin'd.

New Eagle Street. Hymn 14th. B. 2d. Dr. W. S. M.

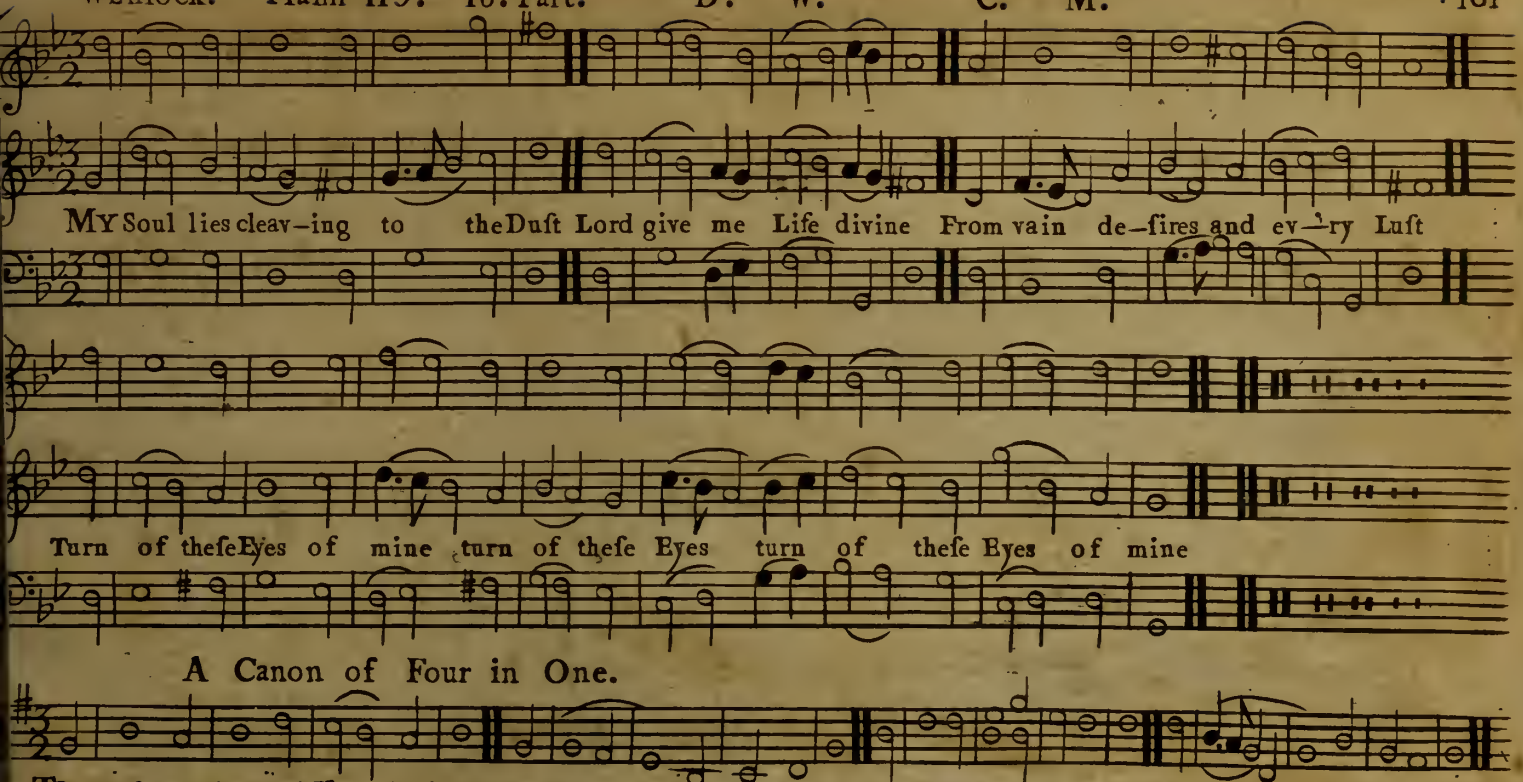


Plastow. Psalm 83d Dr. W. S. M.

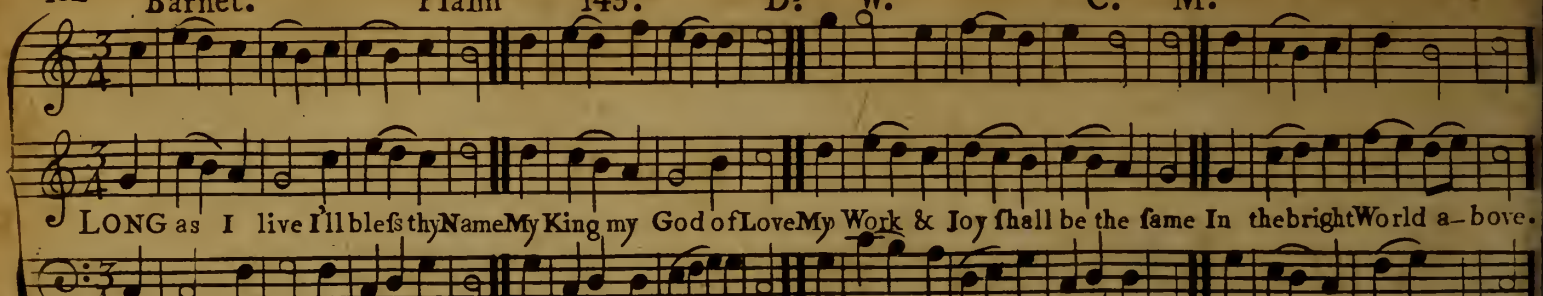


2 Behold, what cursed Snares The Men of Mischief spread; The Men that hate thy Saints and Thee Lift up their threathing

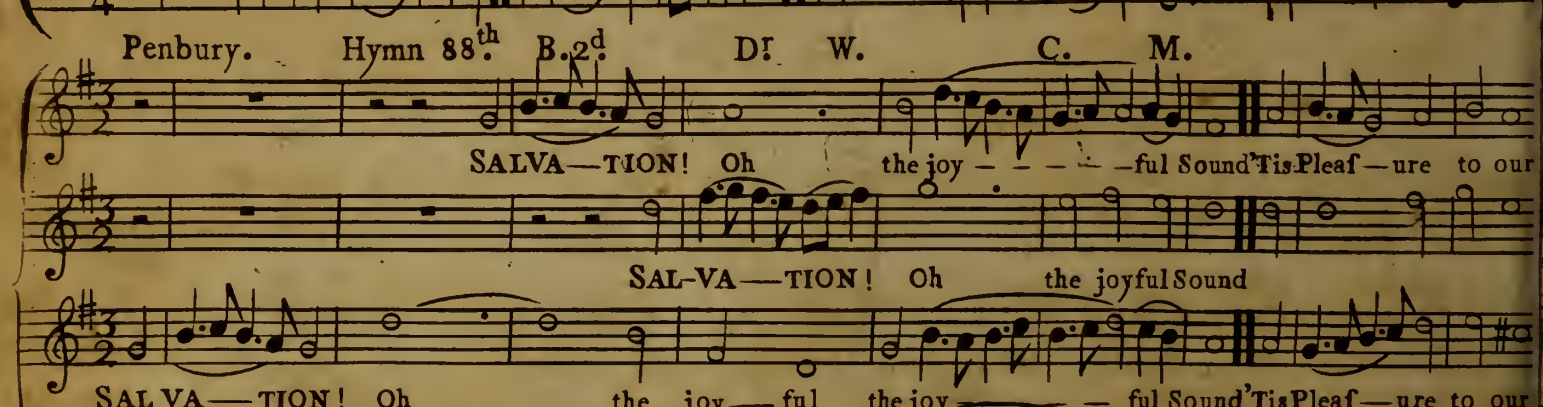
Head

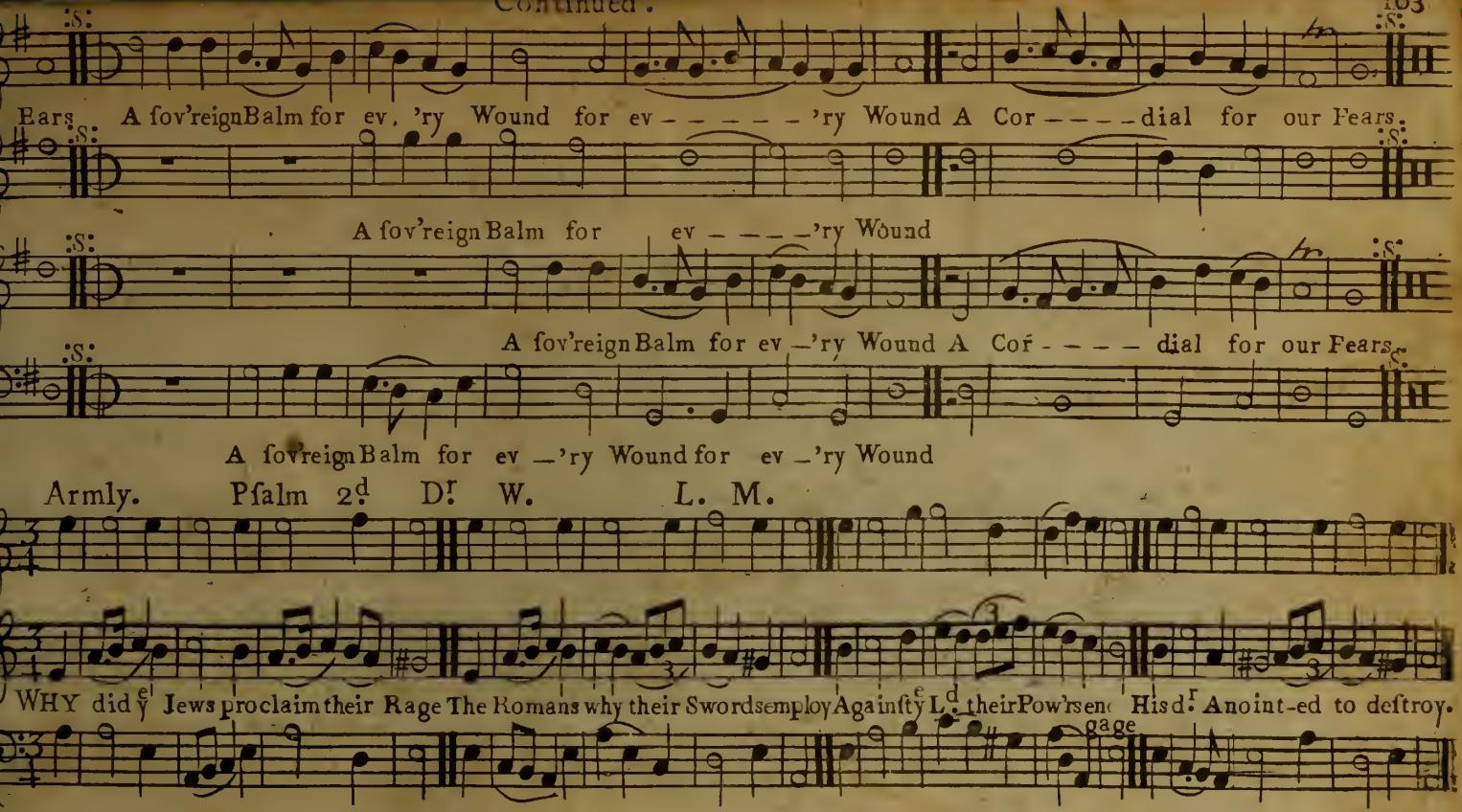

MY Soul lies cleav–ing to the Duſt Lord give me Life divine From vain de–ſires and ev–'ry Luſt
Turn of theſe Eyes of mine turn of theſe Eyes turn of theſe Eyes of mine
A Canon of Four in One.
To Fath-er Son and Ho —ly Ghoſt One Go – –d whom we a-dore Be Glory as it was is now And ſha —ll be ever-more

Barnet. Pſalm 145th D. W. C. M.

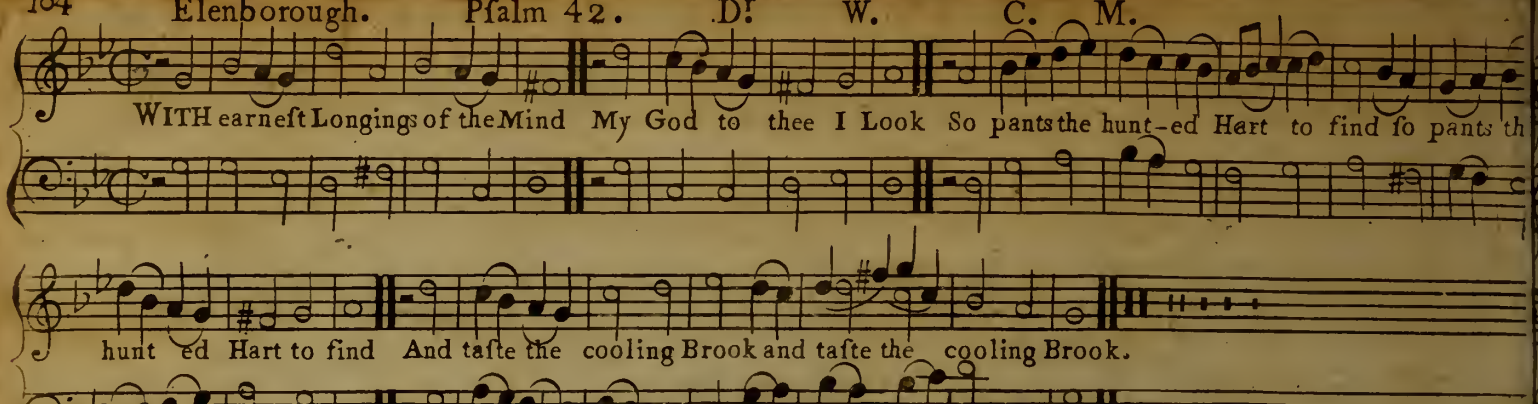


Penbury. Hymn 88th B. 2d D. W. C. M.

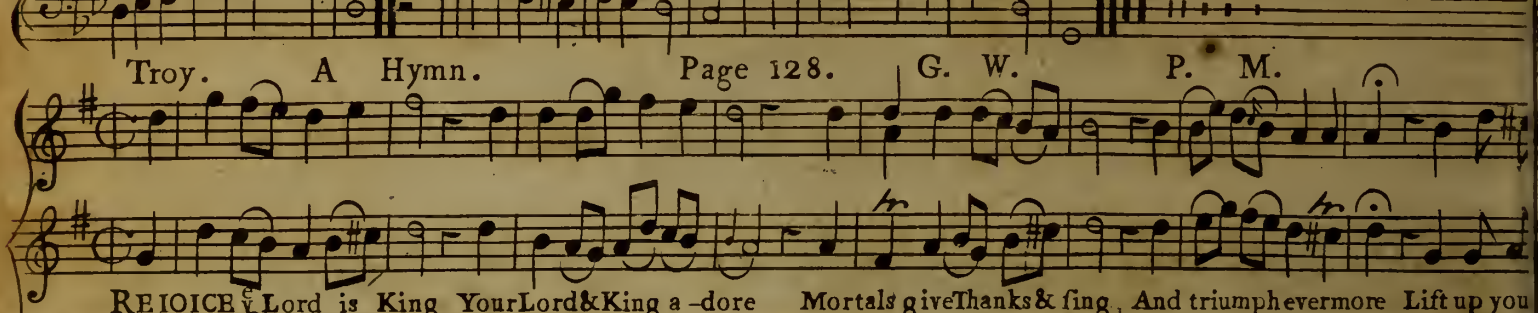


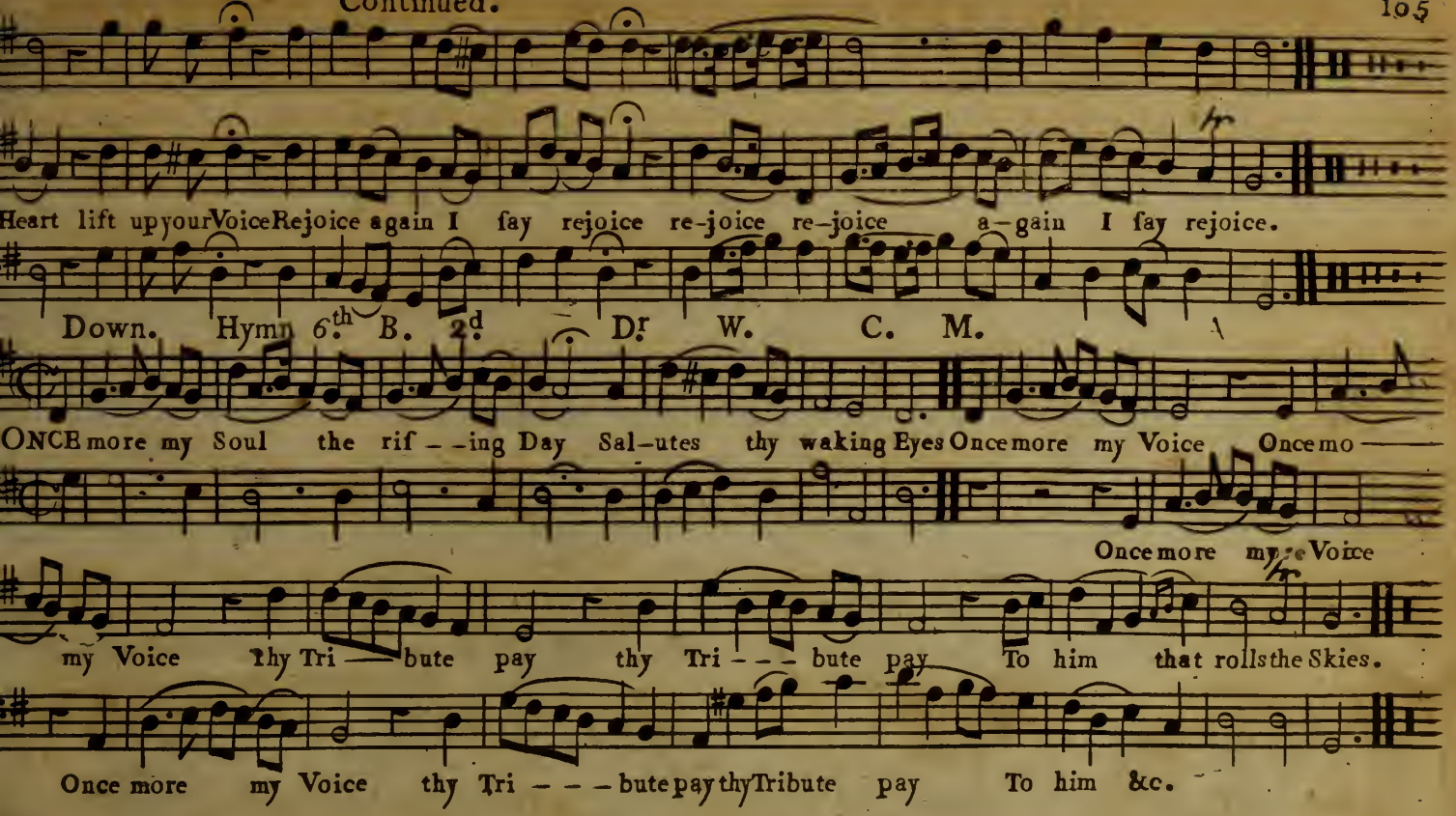

Ears A fov'reign Balm for ev. 'ry Wound for ev – – – – – 'ry Wound A Cor – – – – dial for our Fears.
A fov'reign Balm for ev – – – – 'ry Wound
A fov'reign Balm for ev – 'ry Wound A Cor – – – – dial for our Fears.
A fov'reign Balm for ev – 'ry Wound for ev – 'ry Wound
Armly. Psalm 2d Dr W. L. M.
WHY did yel Jews proclaim their Rage The Romans why their Swords employ Against ye Ld. their Pow'rs engage His dr Anoint-ed to destroy.

Elenborough. Pſalm 42. D. W. C. M.

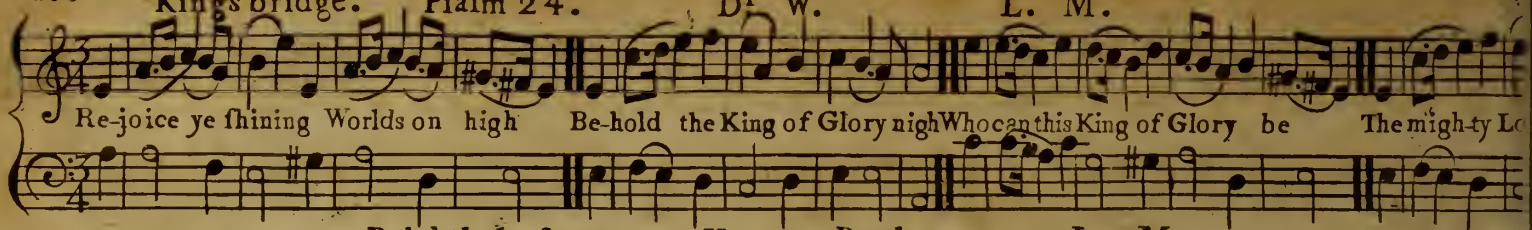


Troy. A Hymn. Page 128. G. W. P. M.

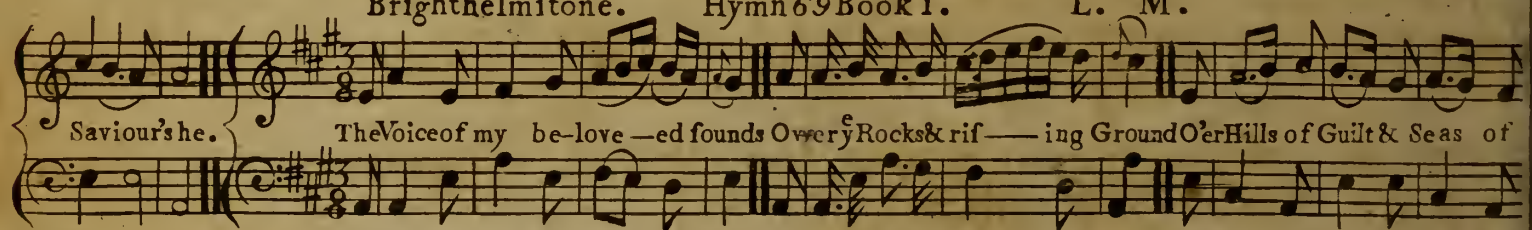



Heart lift up your Voice Rejoice again I say rejoice re-joice re-joice a-gain I say rejoice.
Down. Hymn 6th. B. 2d Dr W. C. M.
ONCE more my Soul the rif--ing Day Sal-utes thy waking Eyes Once more my Voice Once mo——
Once more my Voice
my Voice thy Tri——bute pay thy Tri---bute pay To him that rolls the Skies.
Once more my Voice thy Tri---bute pay thy Tribute pay To him &c.

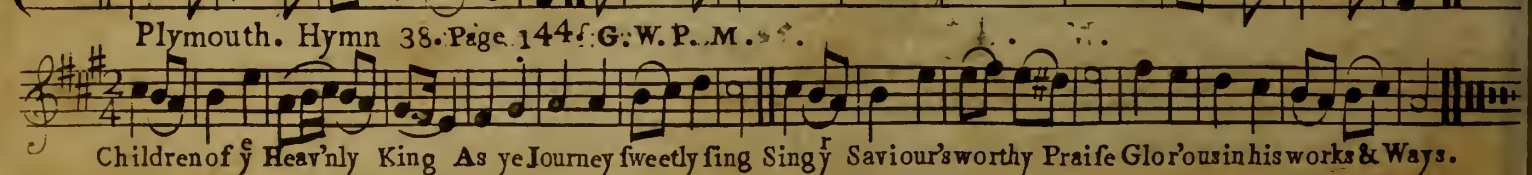
Kings bridge. Psalm 24. Dr W. L. M.



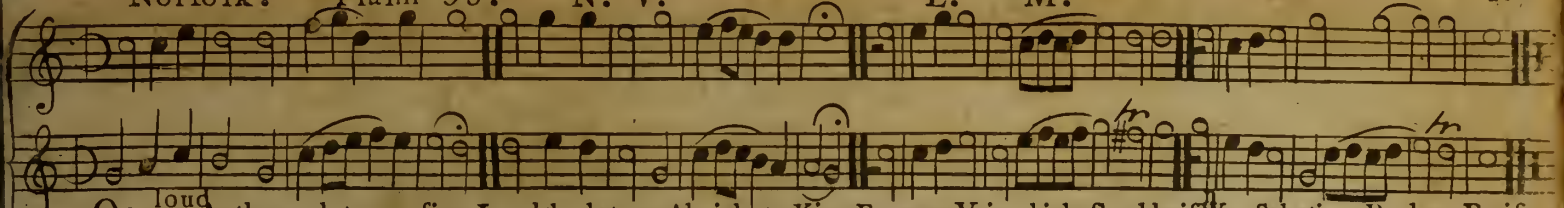
Brighthelmstone. Hymn 69 Book 1. L. M.



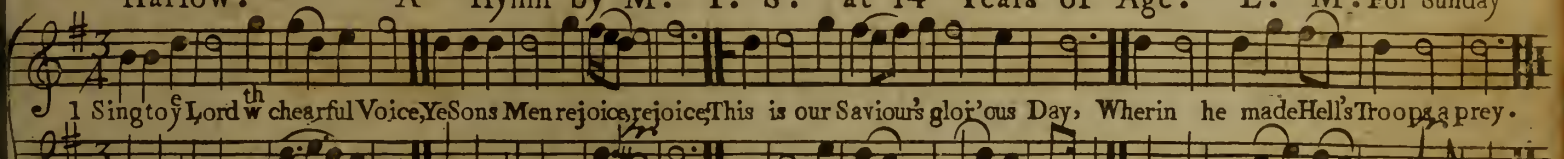
Plymouth. Hymn 38. Page 144. G. W. P. M.

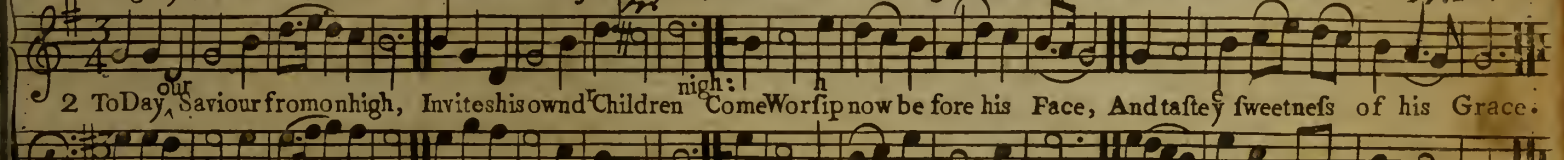


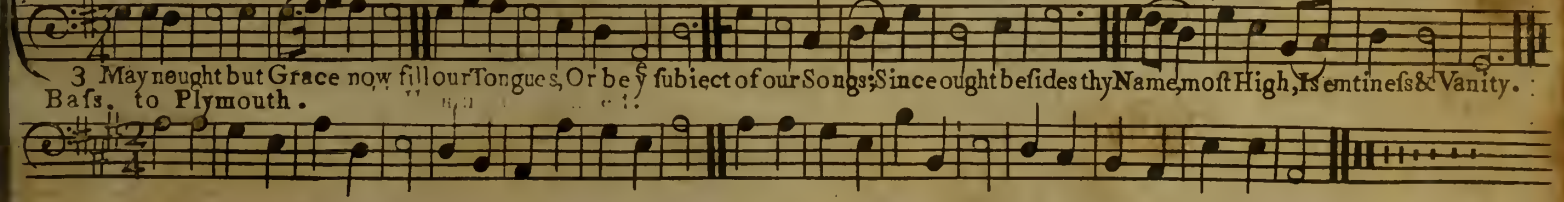
Norfolk. Pſalm 95. N. V. L. M.



Harlow. A Hymn by Mr. I. S. at 14 Years of Age. L. M. For Sunday

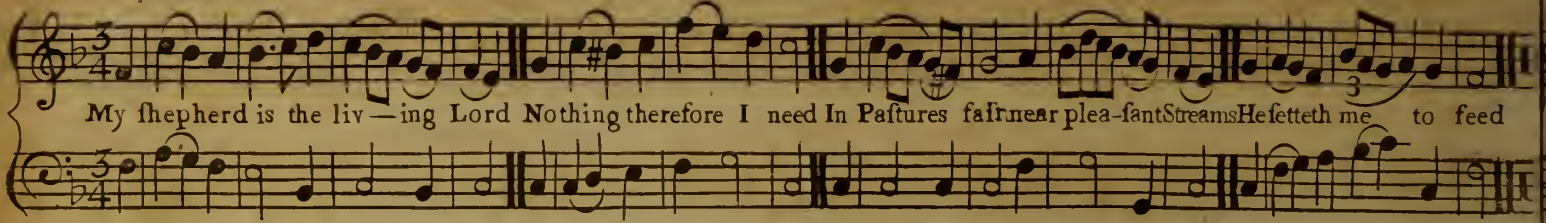




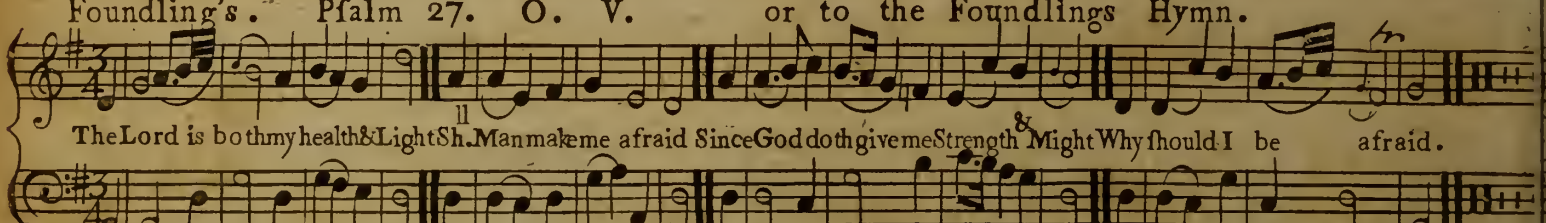


4 May ev'ry thing on Earth give place Unto ye word of Truth, & Grace; O King of Glory, enter in, And turn out ev'ry Thought unclean.

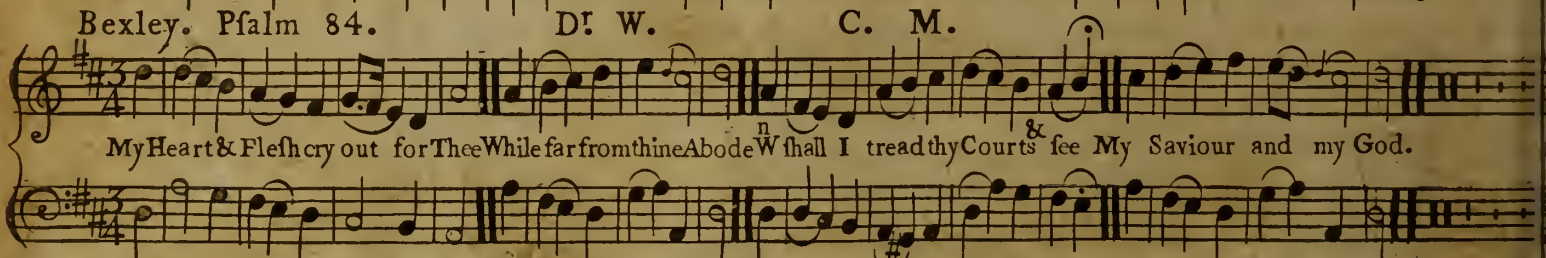
Goodman's. Pſalm 23. O. V. C. M.



Foundling's. Pſalm 27. O. V. or to the Foundlings Hymn.

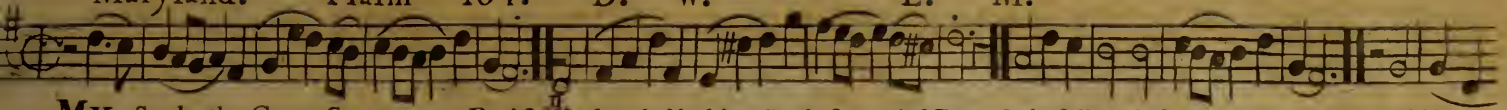


Bexley. Pſalm 84. Dr. W. C. M.

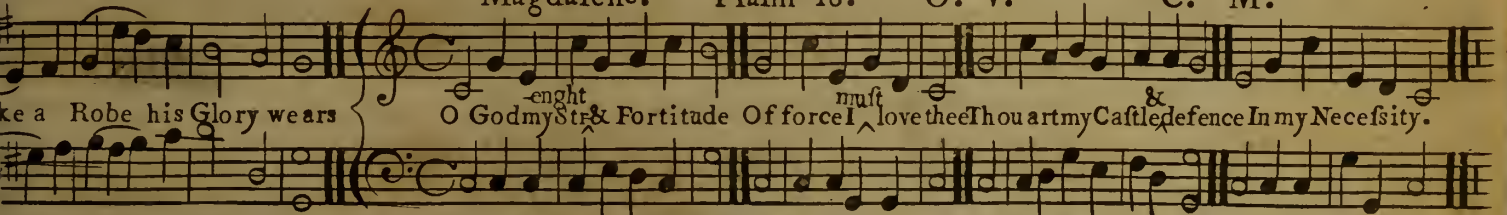


The Sparrow builds her ſelf a Neſt, And ſuffers no remove; O make me, like the Sparrows, bleſt, To dwell but where I Love.
To ſit one Day beneath thine Eye, And hear thy gracious Voice, Exceeds a whole Eternity Employ'd in carnal Joys.

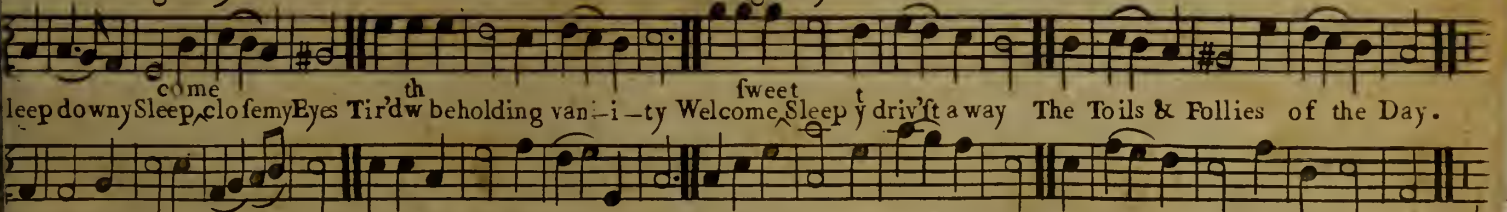
Maryland. Psalm 104. D! W. L. M.



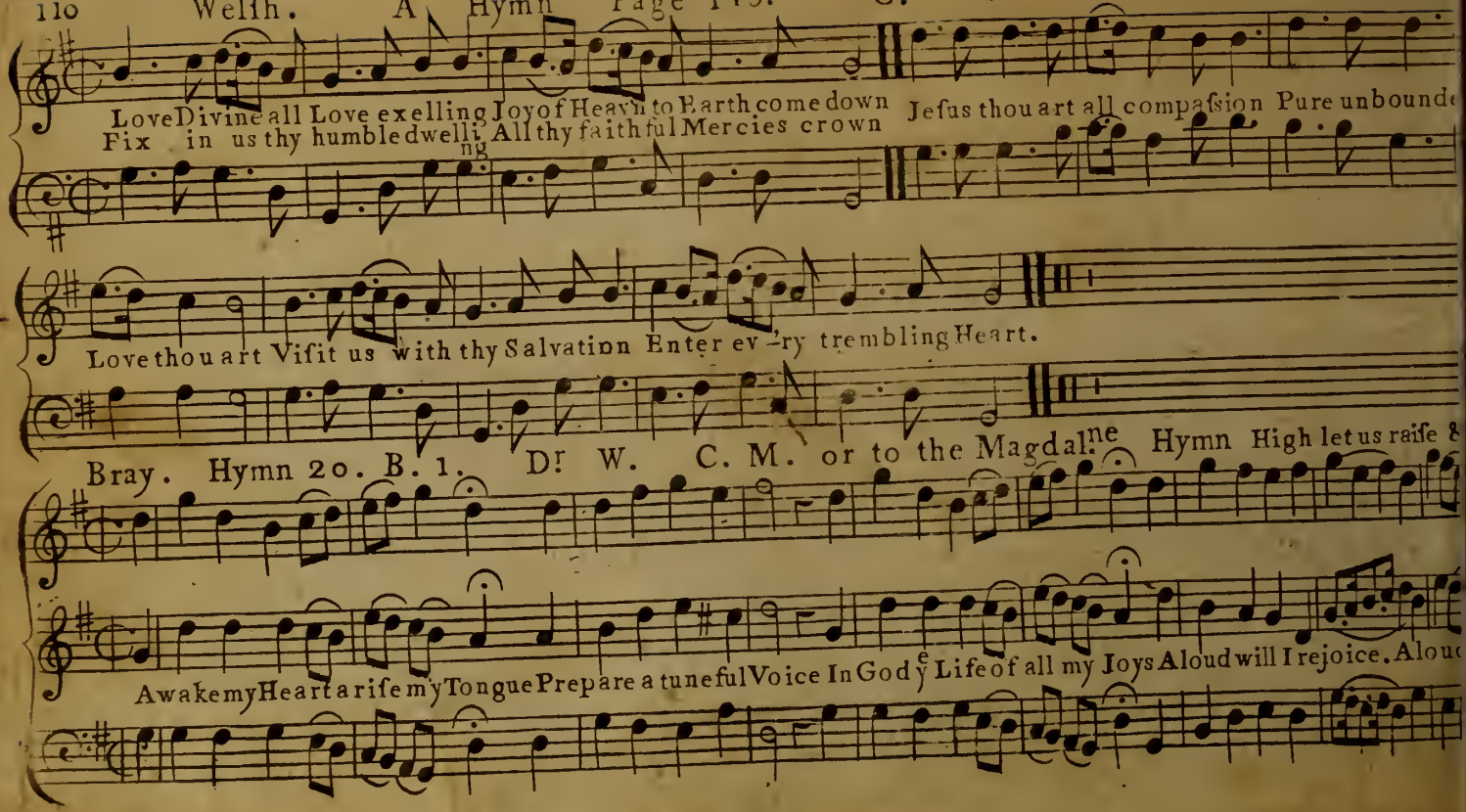
Magdalene. Psalm 18. O. V. C. M.



Evening Hymn. or to a Morning Hymn. Awake &c.

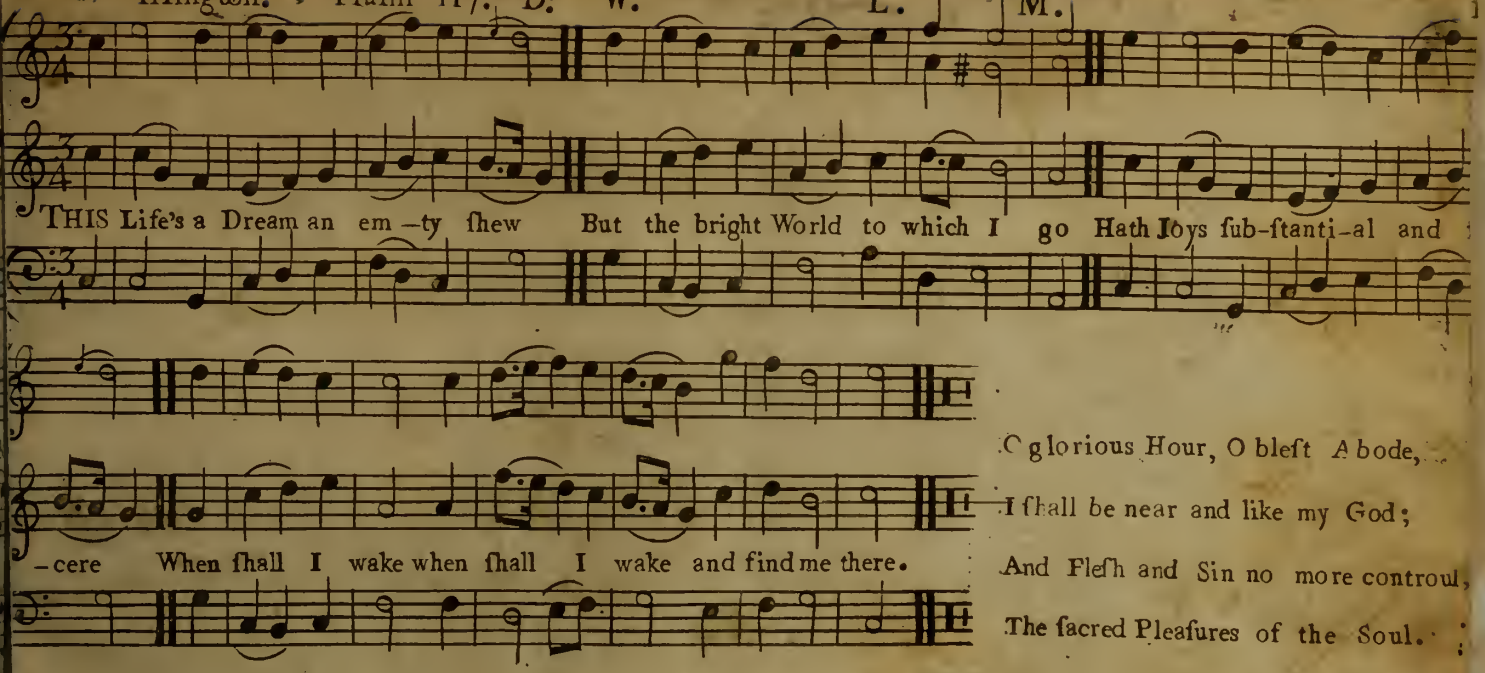


110 Welsh. A Hymn Page 145. G. W.



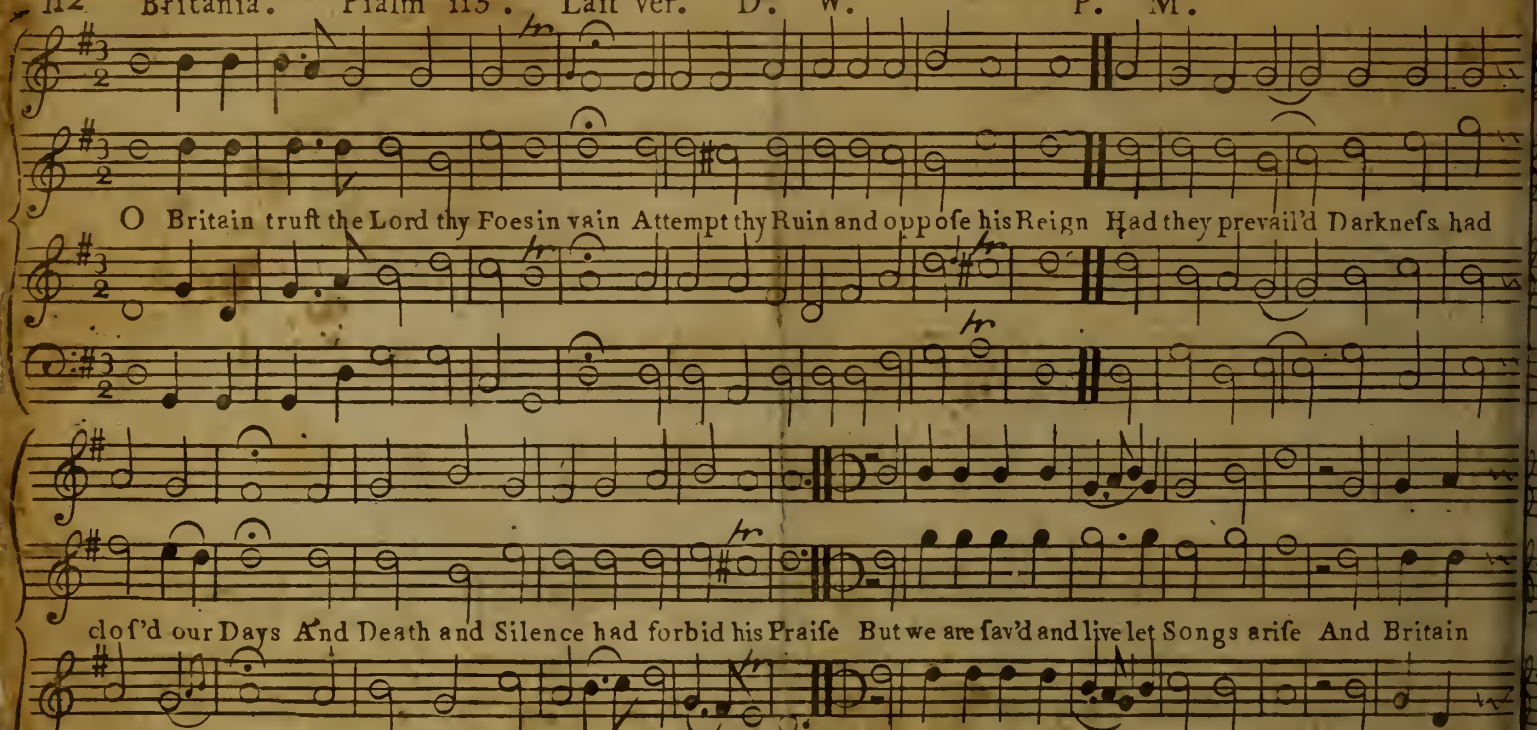
Bray. Hymn 20. B. 1. Dr W. C. M. or to the Magdalne Hymn High let us raise &

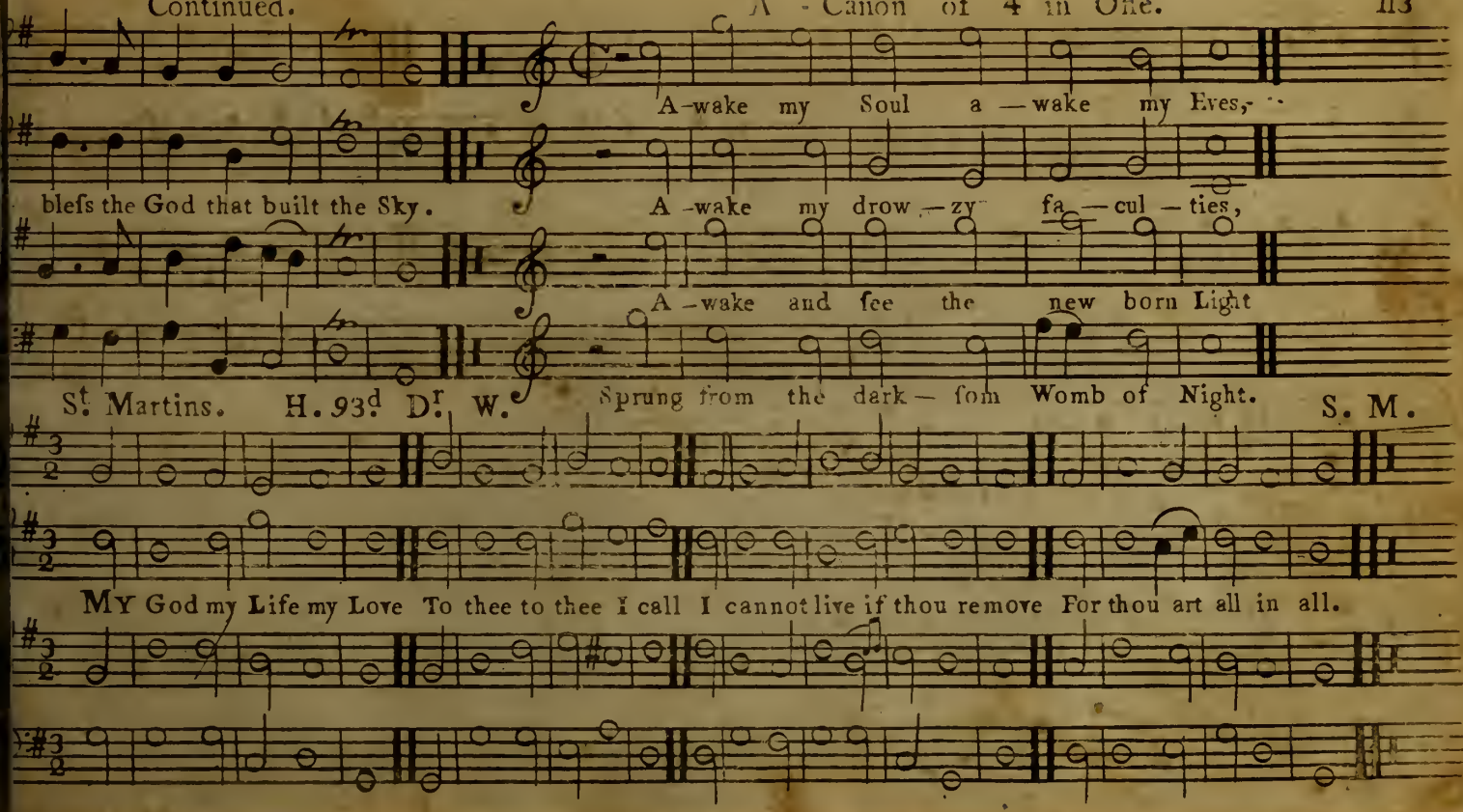
Islington. Psalm 117.th Dr W. L. M.

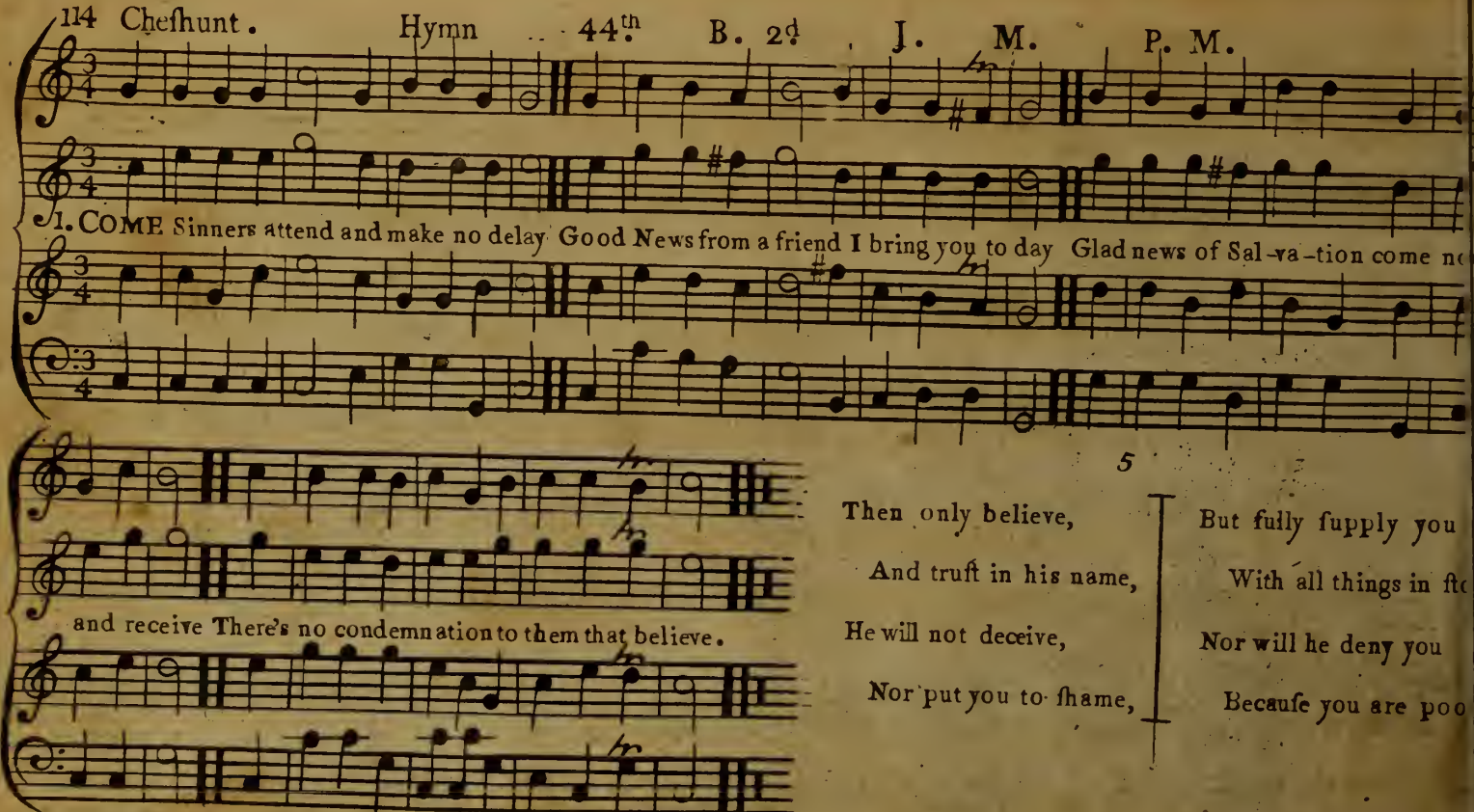


My Flesh shall slumber in the Ground, Till the last Trumpets joyfull sound;
Then burst the chains with sweet surprize; And in my Saviour's Image rise.

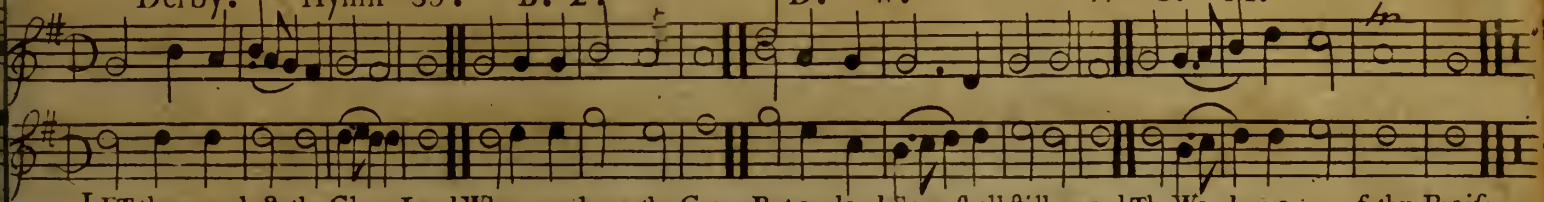
Britania. Pſalm 115th. Laſt ver. D. W. P. M.




A-wake my Soul a — wake my Eves,
bleſs the God that built the Sky.
A -wake my drow — zy fa — cul — ties,
A -wake and ſee the new born Light
St. Martins. H. 93d Dr. W.
Sprung from the dark — ſom Womb of Night.
S. M.
My God my Life my Love To thee to thee I call I cannot live if thou remove For thou art all in all.

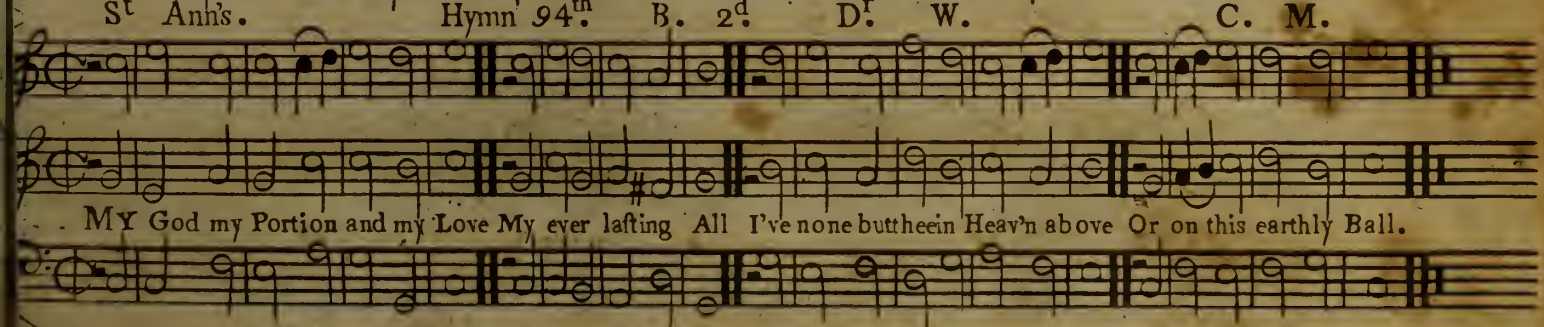

1. COME Sinners attend and make no delay Good News from a friend I bring you to day Glad news of Sal-va-tion come no
and receive There's no condemnation to them that believe.
5
Then only believe,
And truſt in his name,
He will not deceive,
Nor put you to ſhame,
But fully ſupply you
With all things in ſto
Nor will he deny you
Becauſe you are poo

Derby. Hymn 35th B. 2d Dr. W. C. M.



LET them neglect thy Glory Lord Who never knew thy Grace But our loud Song shall still record The Wonders o — f thy Praise.

St Ann's. Hymn 94th B. 2d Dr. W. C. M.



MY God my Portion and my Love My ever lasting All I've none but thee in Heav'n above Or on this earthly Ball.

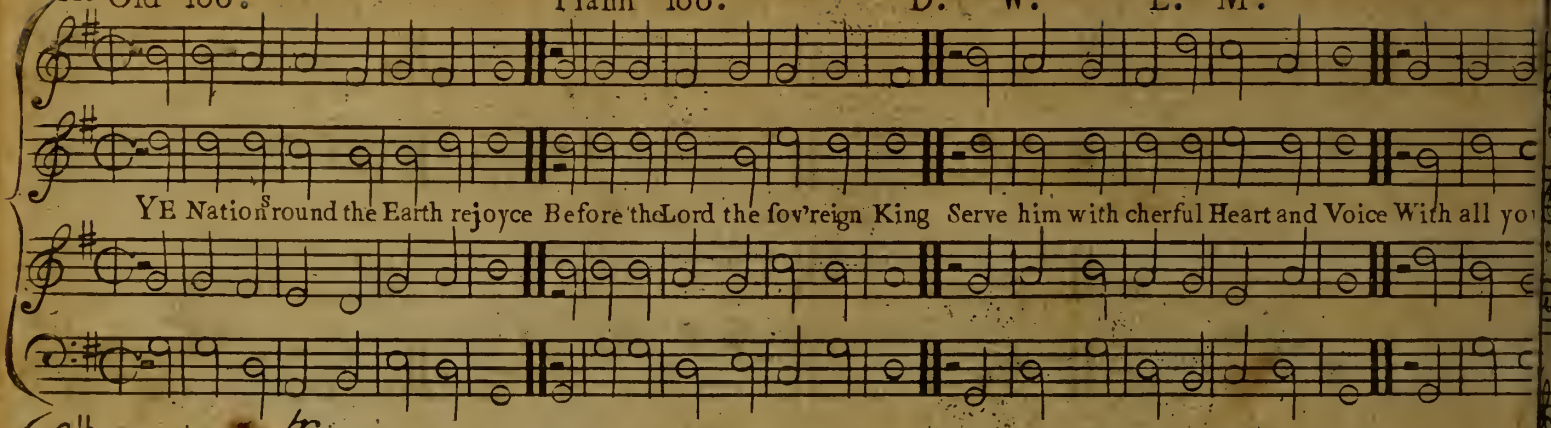
What empty Things are all the Skies, And this inferior Clod? There's nothing here deserves my Joys, There's nothing like my God.

Old 100.

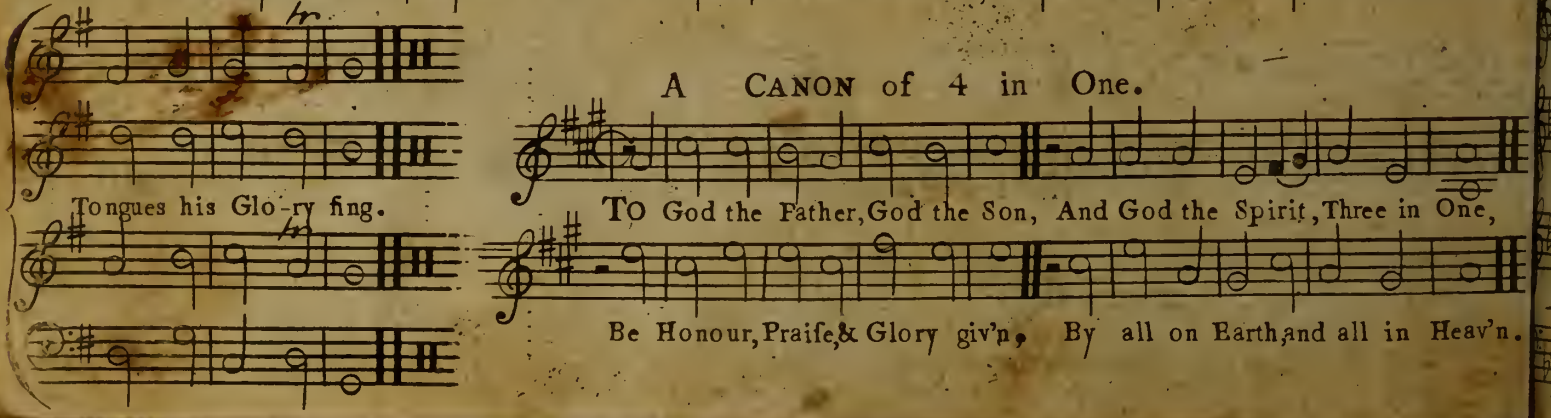
Psalm 100.th

D.r W.

L. M.



A CANON of 4 in One.



Newbery. Pſalm 77th Dr. W. C. M.

HOWawful is thy chaſt'ningRod May thy own children ſay TheGreat Wiſe the dreadfulGod

How ho —

Chatham. Page 150. G. W. P. M.

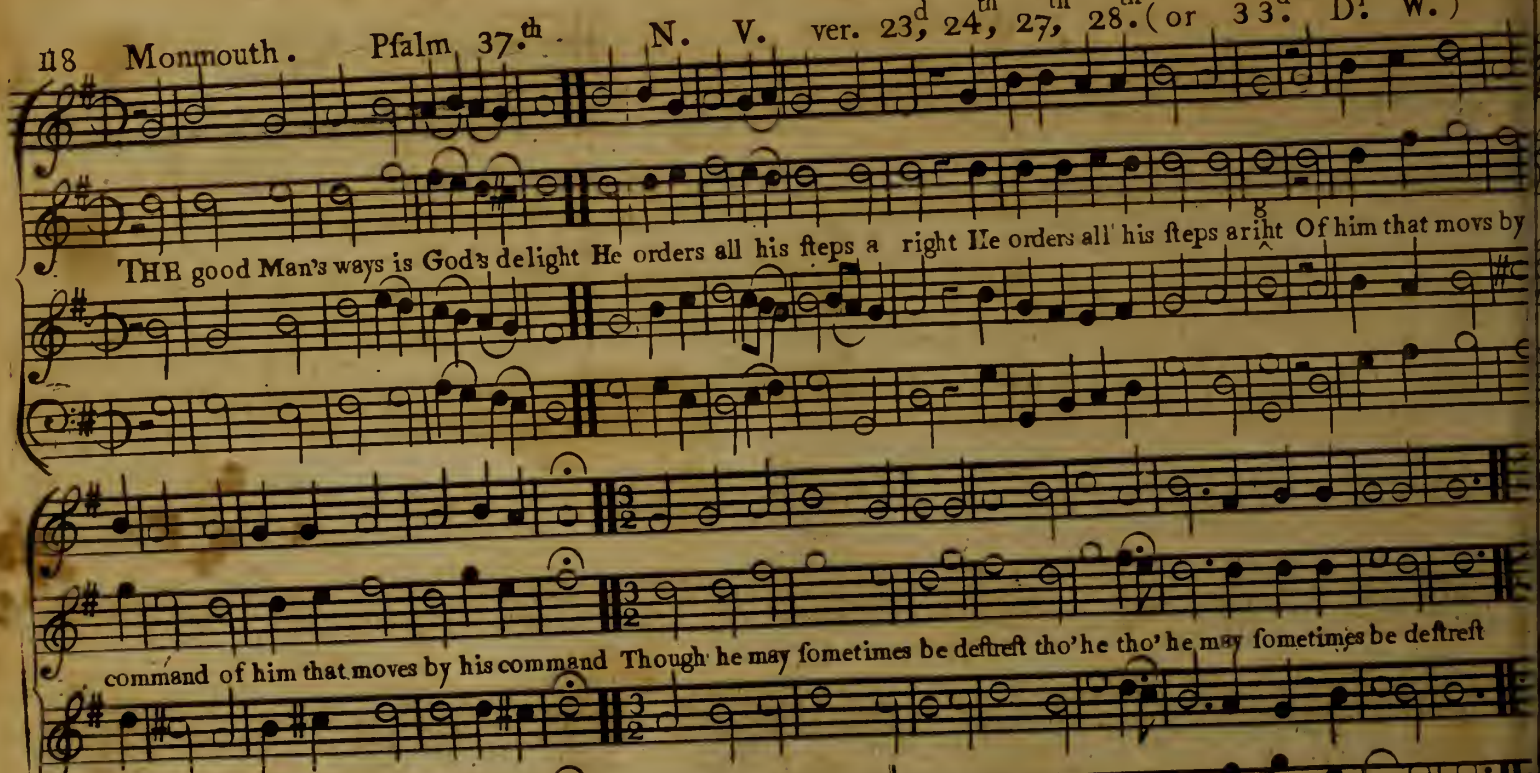
How ho — — ly is — — — — — his Way. To him that was ſlain The ſcorn'dNazarene

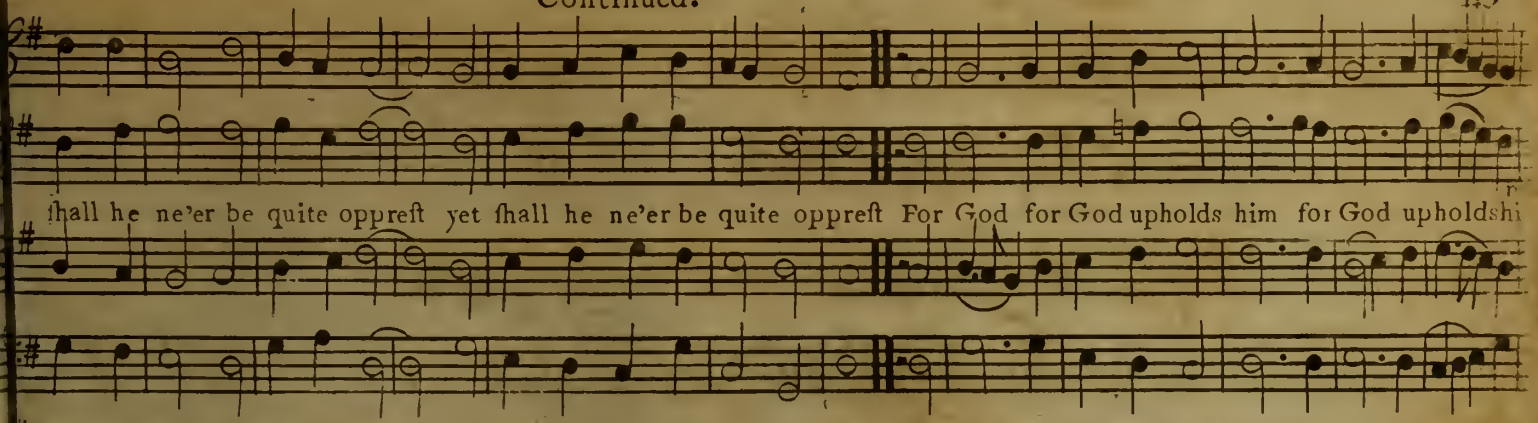
How ho — — — ly is his Way.

— — — ly is his Wayhow ho — — ly is his Way. Be Glory and Honour let all ſay A — men.

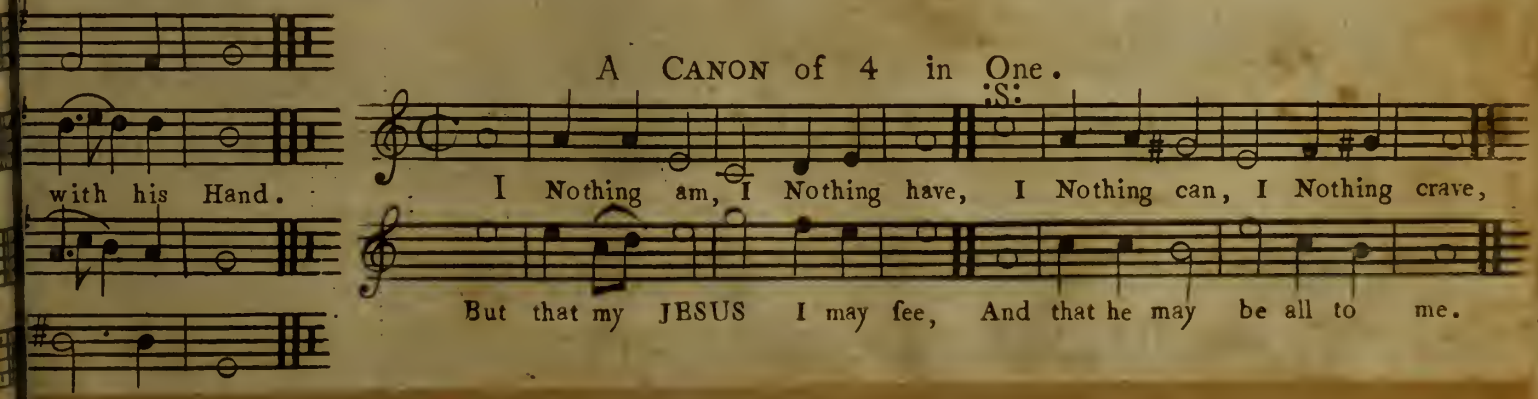
How ho — — ly is his Way how ho — — ly is his Way

Monmouth. Pfalm 37.th N. V. ver. 23d, 24th, 27th, 28th. (or 33d Dr. W.)

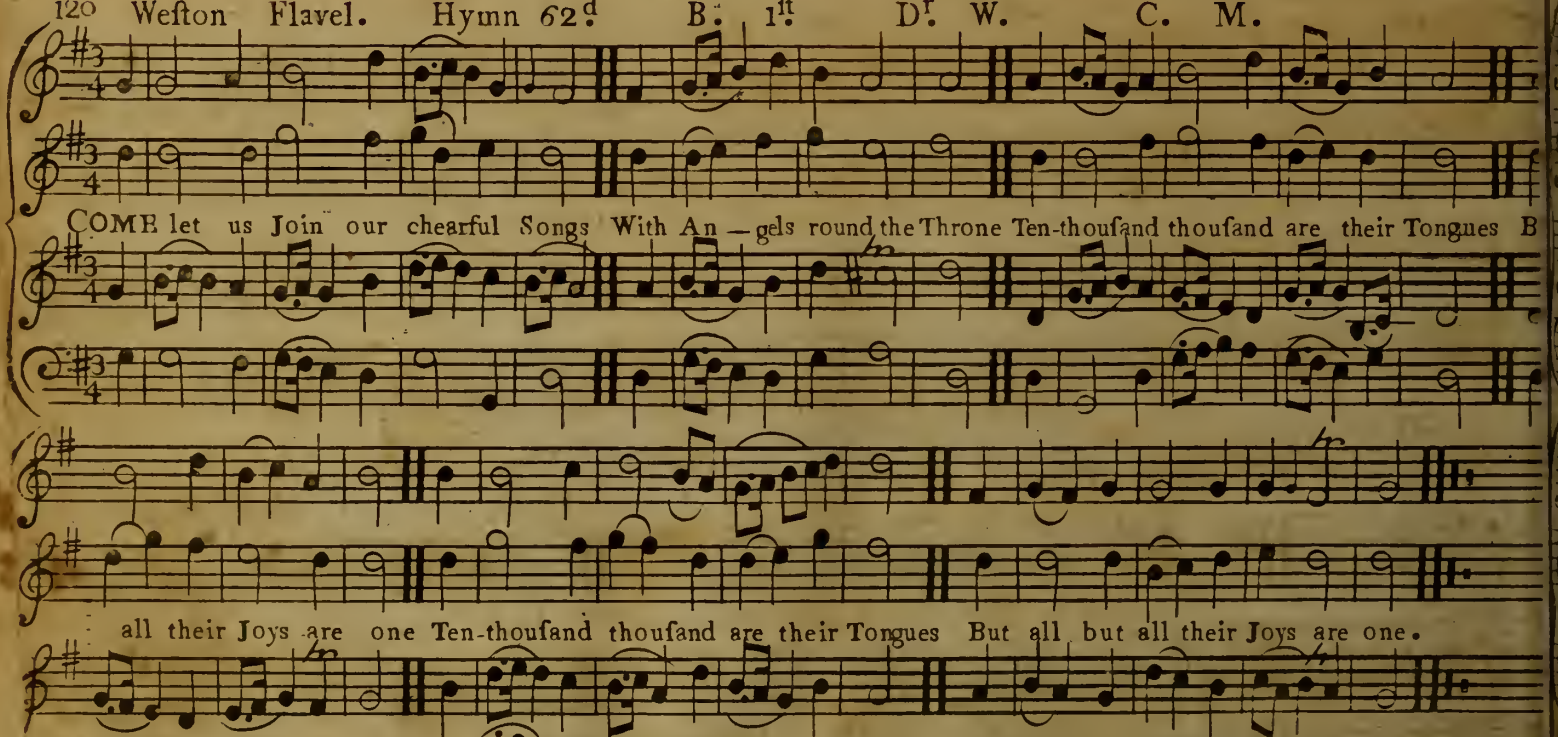




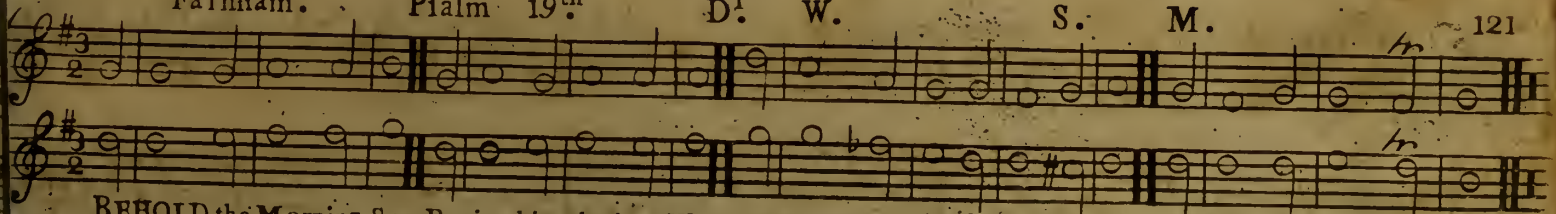
A CANON of 4 in One.



120 Weſton Flavel. Hymn 62d B. 1ſt Dr. W. C. M.

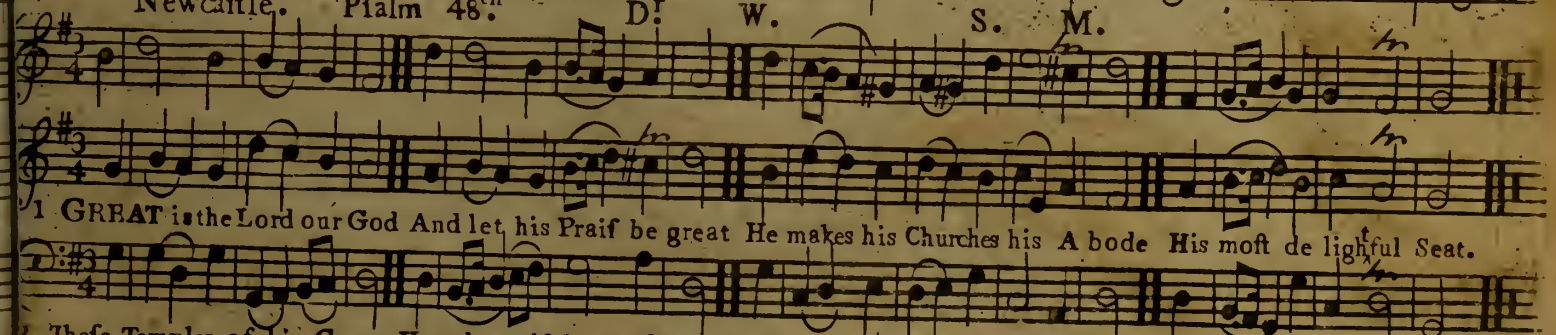


Farnham. Psalm 19th D. W. S. M.



BEHOLD the Morning Sun Begins his glor'ous Way His Beams thro' all the Nations run And Life and Light con-vey.

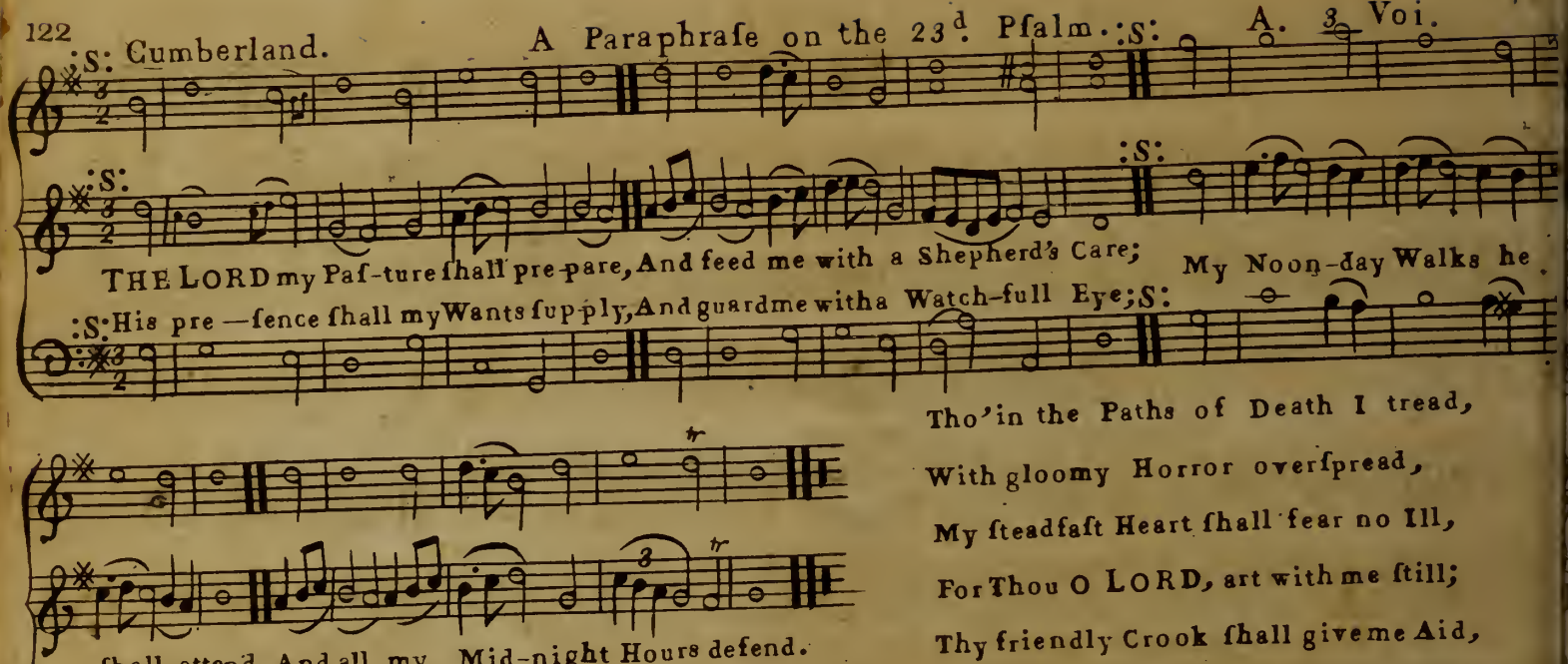
Newcastle. Psalm 48th D. W. S. M.



1 GREAT is the Lord our God And let his Praise be great He makes his Churches his A bode His most de lightful Seat.

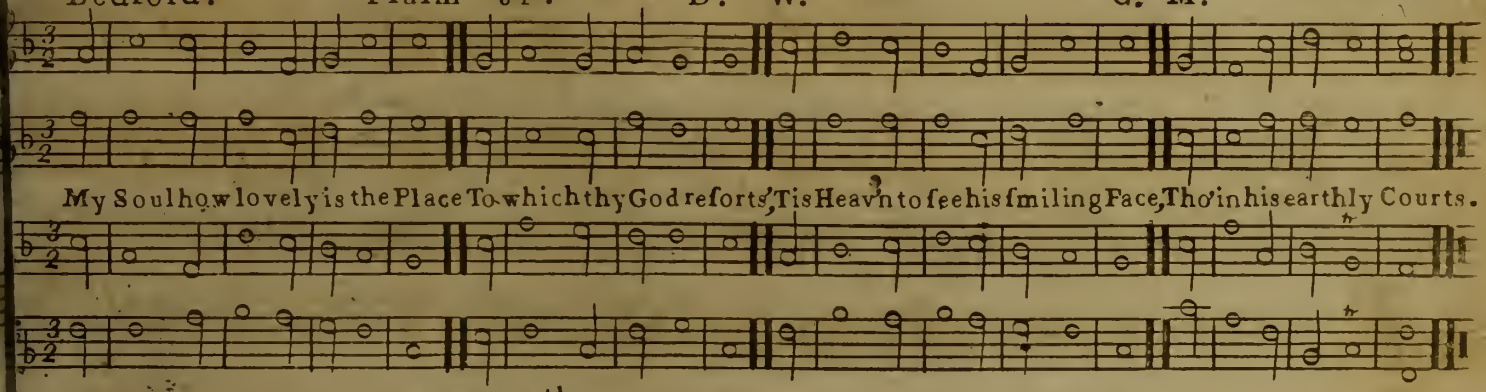
2 These Temples of his Grace, How beautiful they stand? The Honours of our Native Place, And Bulwarks of our Land.

:S: Cumberland. A Paraphraſe on the 23d. Pſalm. :S: A. 3 Voi.

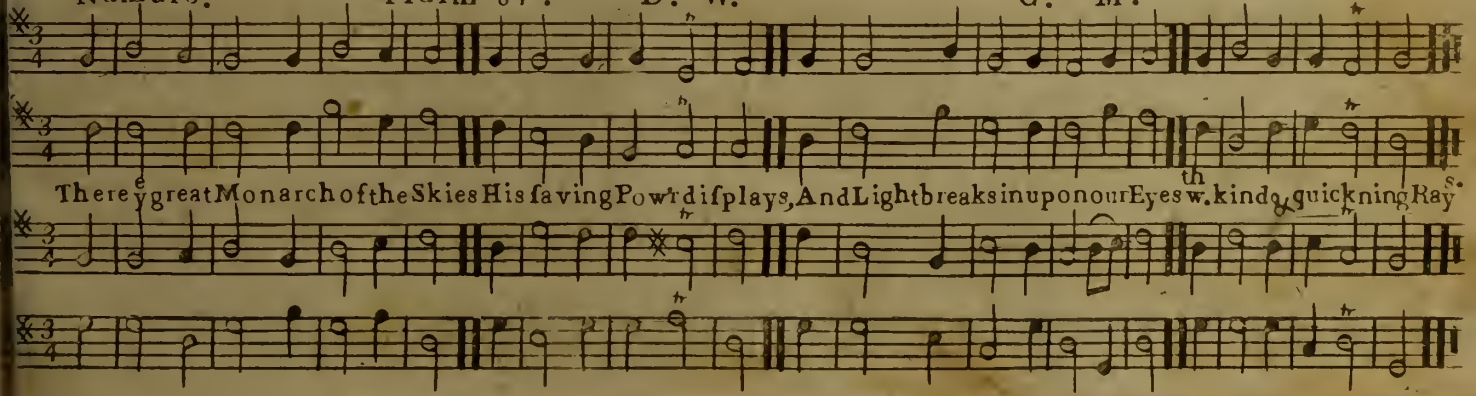


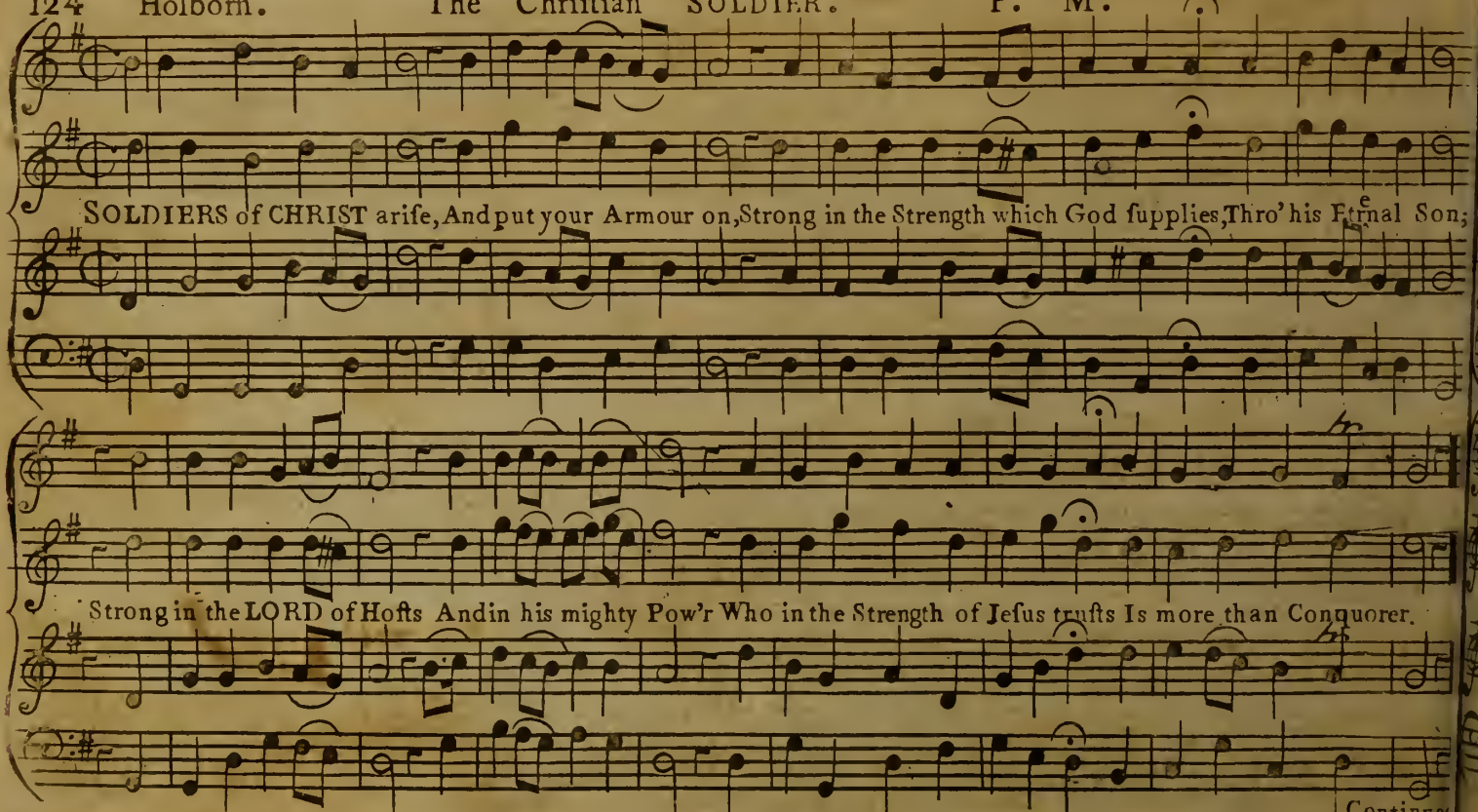
Tho' in the Paths of Death I tread,
With gloomy Horror overſpread,
My ſteadfaſt Heart ſhall fear no Ill,
For Thou O LORD, art with me ſtill;
Thy friendly Crook ſhall give me Aid,
And guide me thro' the dreadful ſhade.

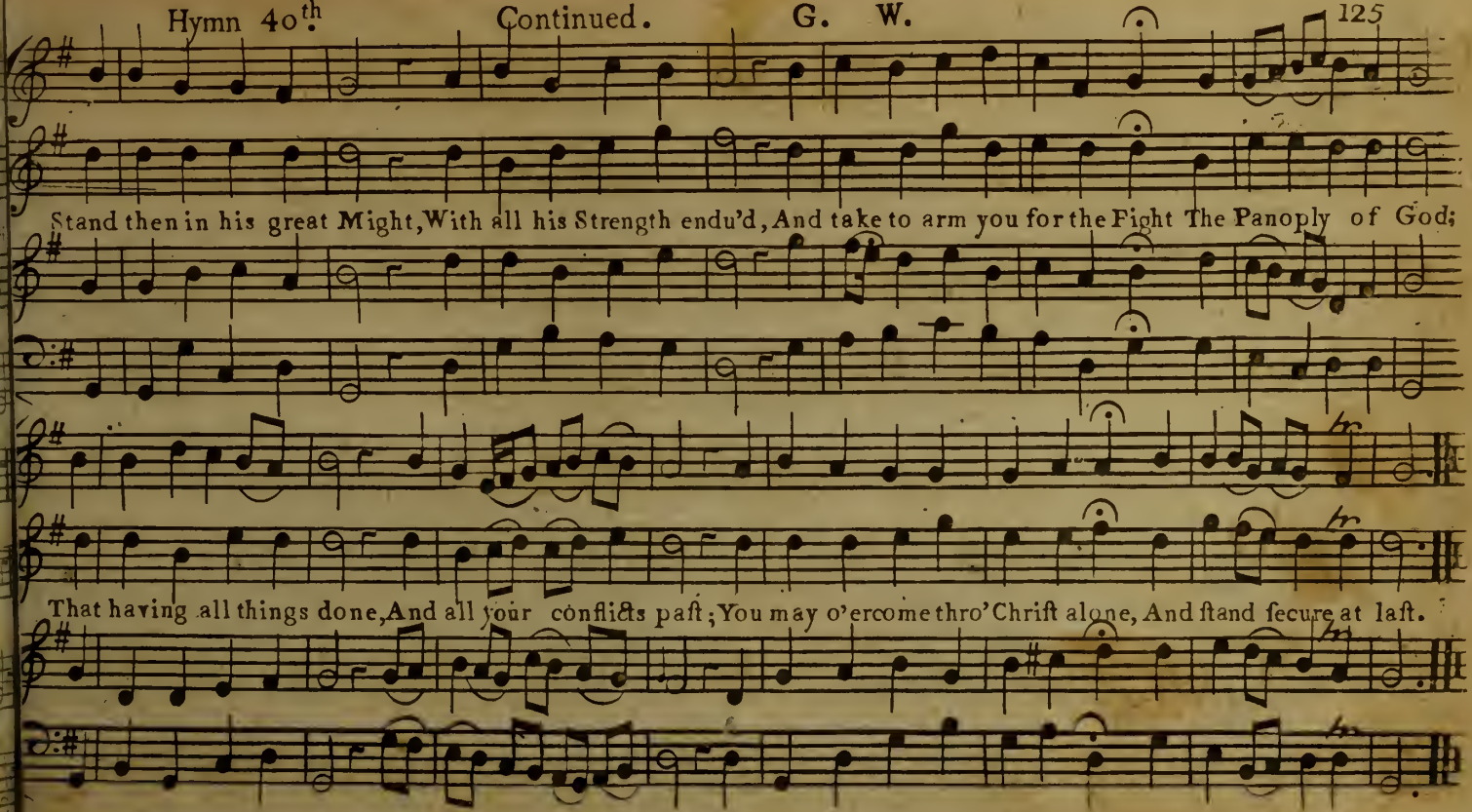
Bedford. Pſalm 84th. Dr. W. C. M.



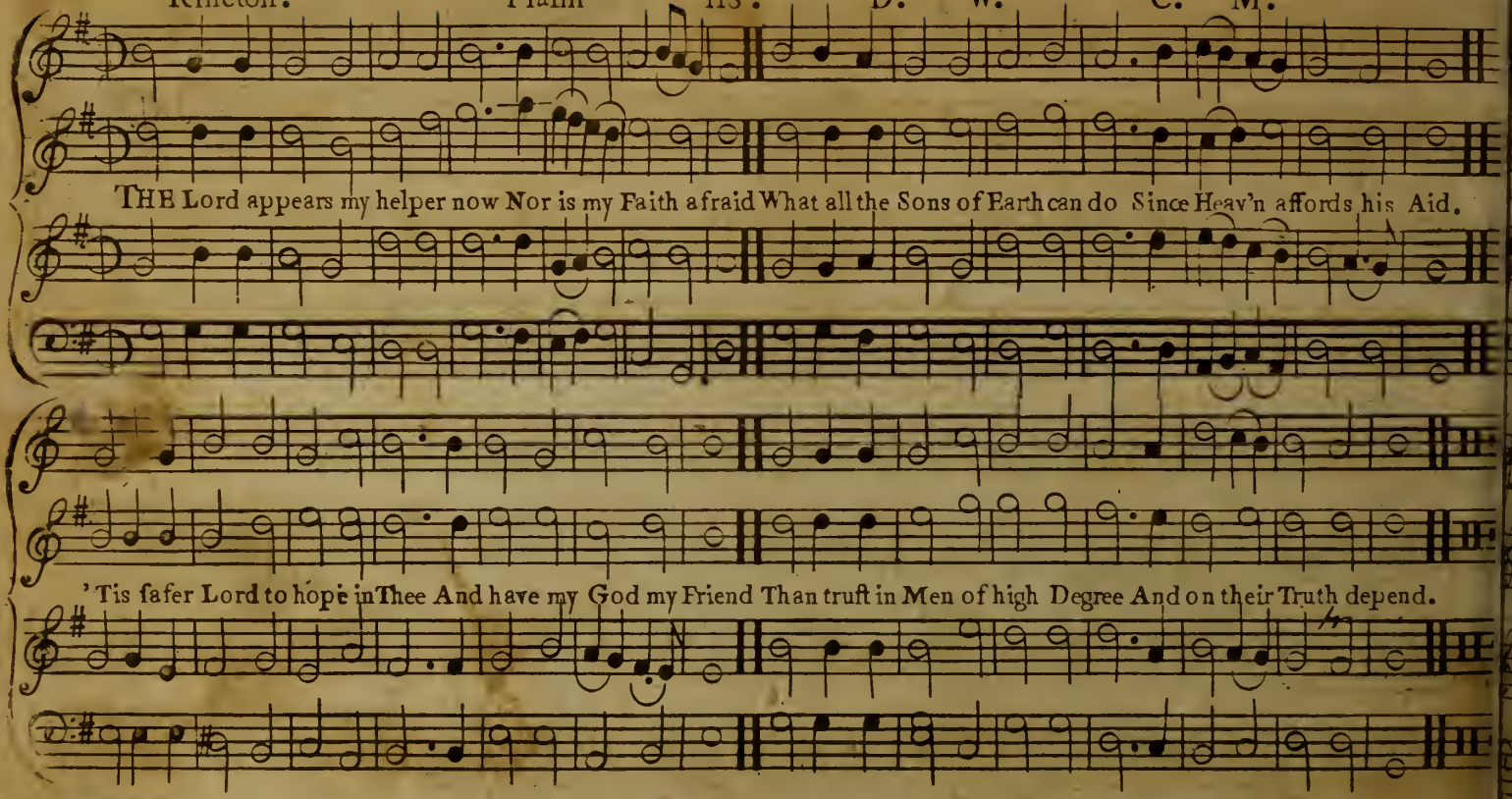
Namure. Pſalm 84th. Dr. W. C. M.



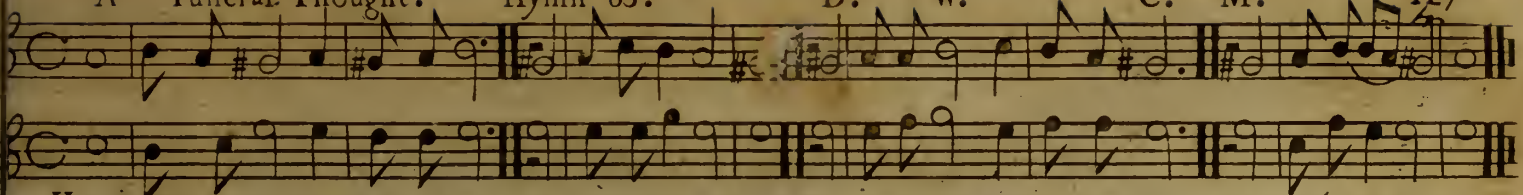

SOLDIERS of CHRIST arise, And put your Armour on, Strong in the Strength which God ſupplies, Thro' his Eternal Son;
Strong in the LORD of Hoſts And in his mighty Pow'r Who in the Strength of Jeſus truſts Is more than Conquorer.
Continue


Stand then in his great Might, With all his Strength endu'd, And take to arm you for the Fight The Panoply of God;
That having all things done, And all your conflicts past; You may o'ercome thro' Christ alone, And stand secure at last.

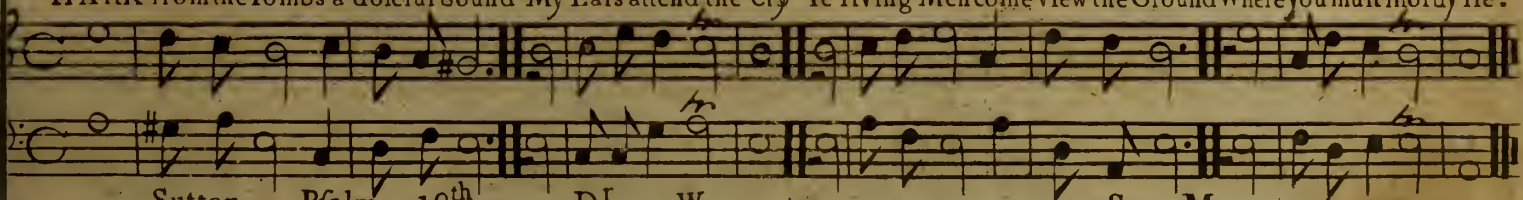
Rineton. Pfalm 118th. Dr. W. C. M.



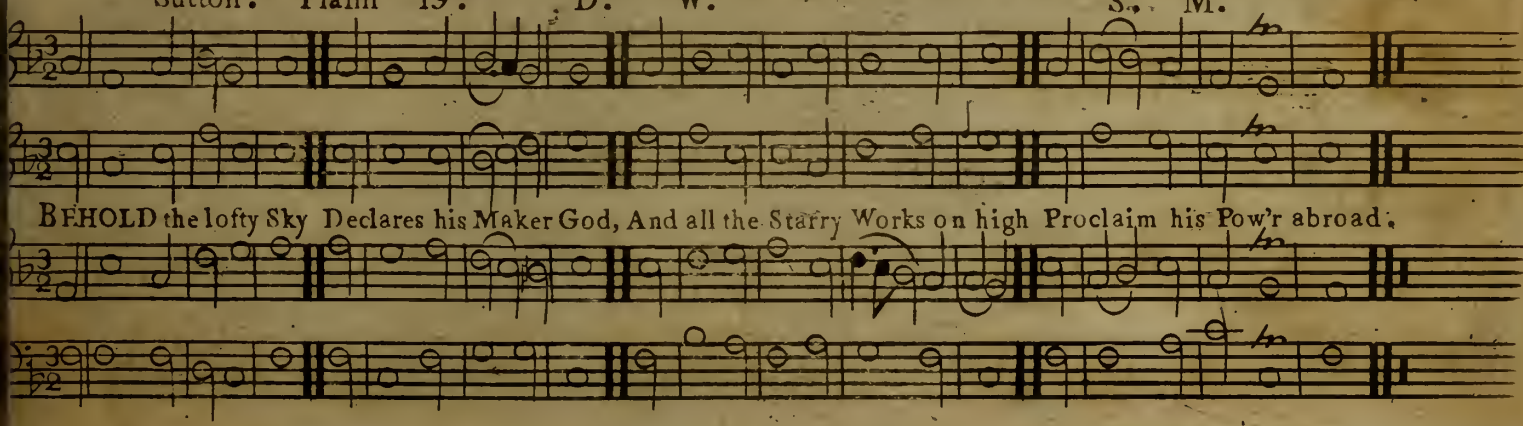
A Funeral Thought. Hymn 63d. Dr. W. C. M.



HARK from the Tombs a doleful Sound My Ears attend the Cry Ye living Men come view the Ground Where you must shortly lie.

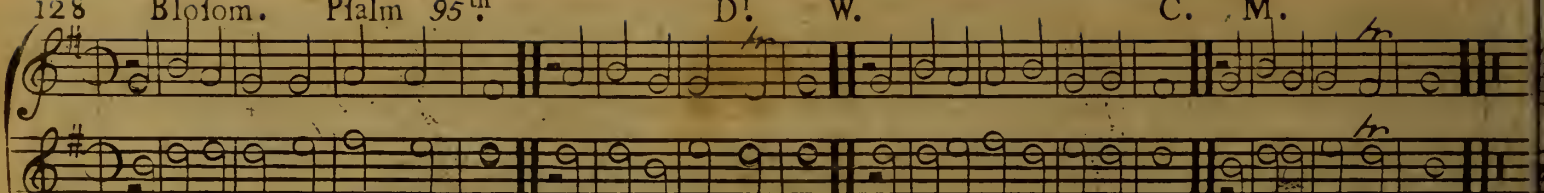


Sutton. Psalm 19th. Dr. W. S. M.

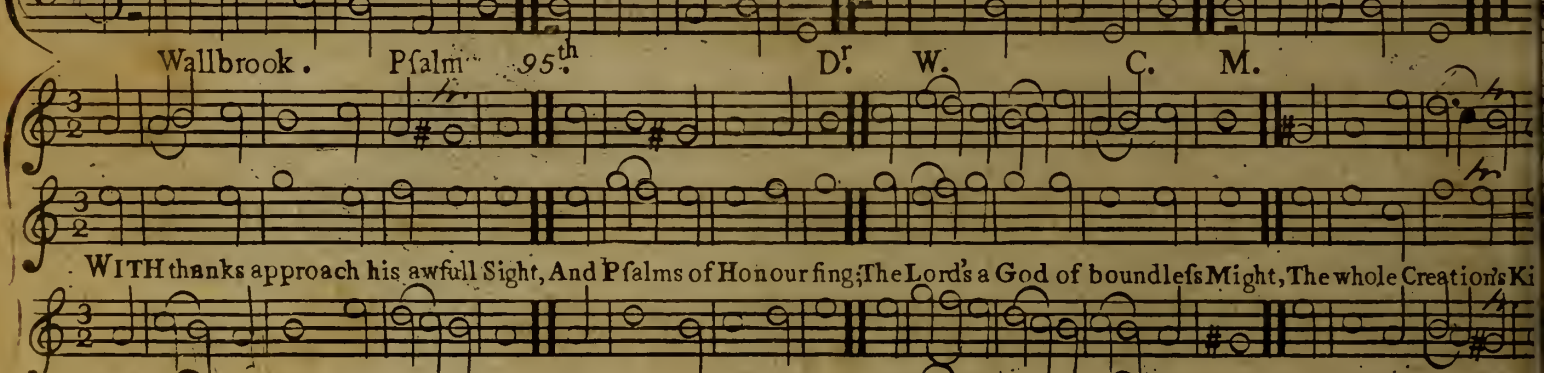


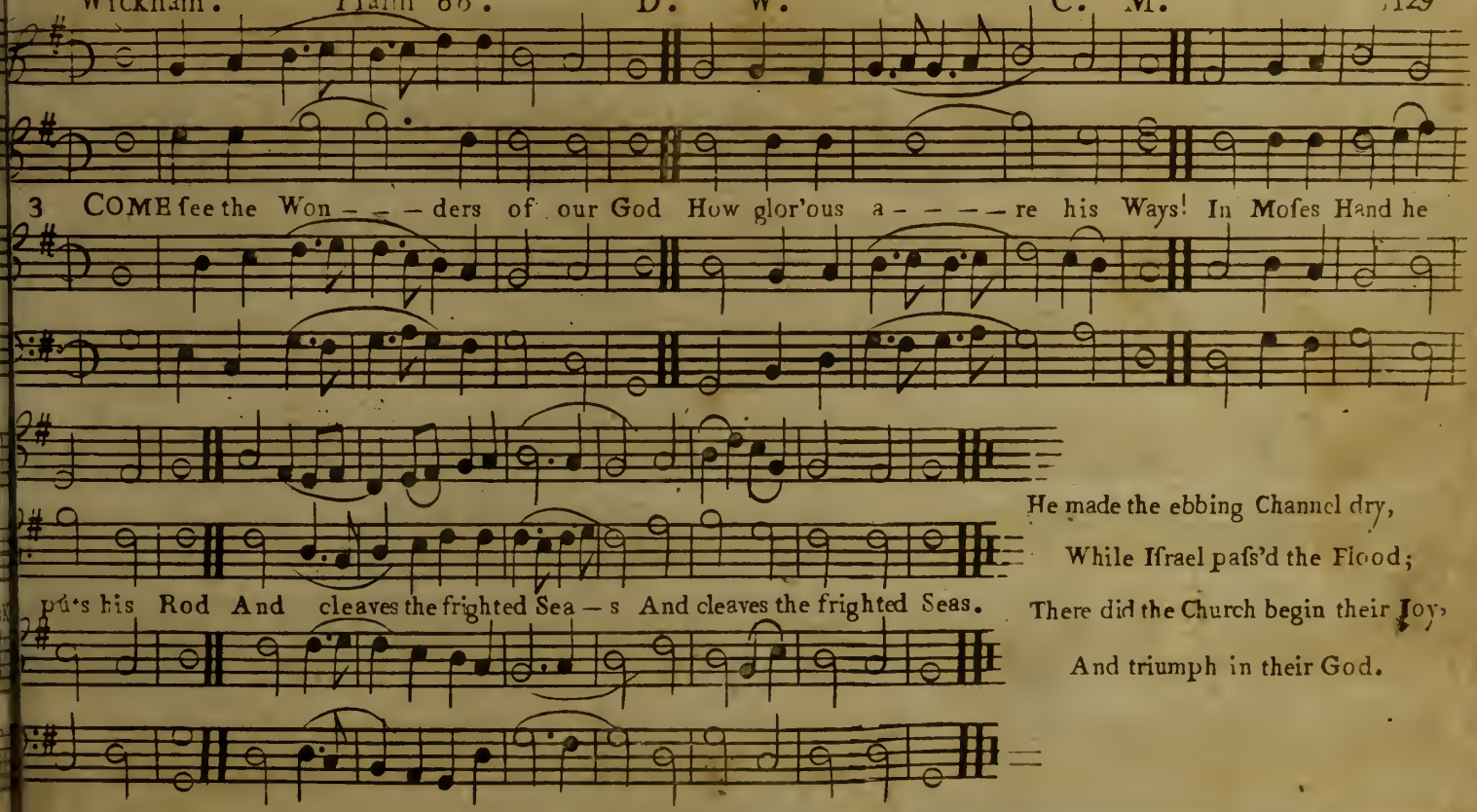
BEHOLD the lofty Sky Declares his Maker God, And all the Starry Works on high Proclaim his Pow'r abroad.

Blosom. Psalm 95th. Dr. W. C. M.



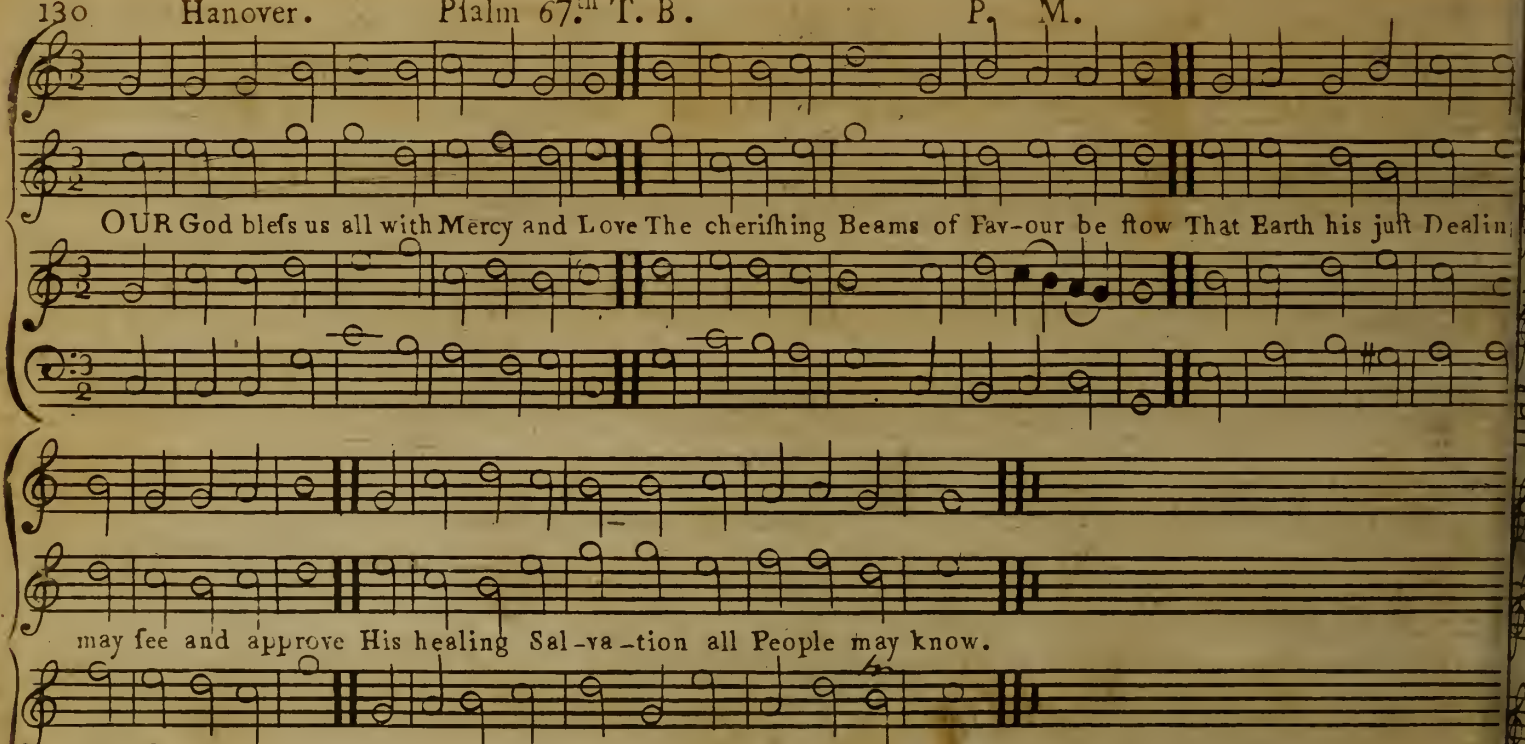
Wallbrook. Psalm 95th. Dr. W. C. M.

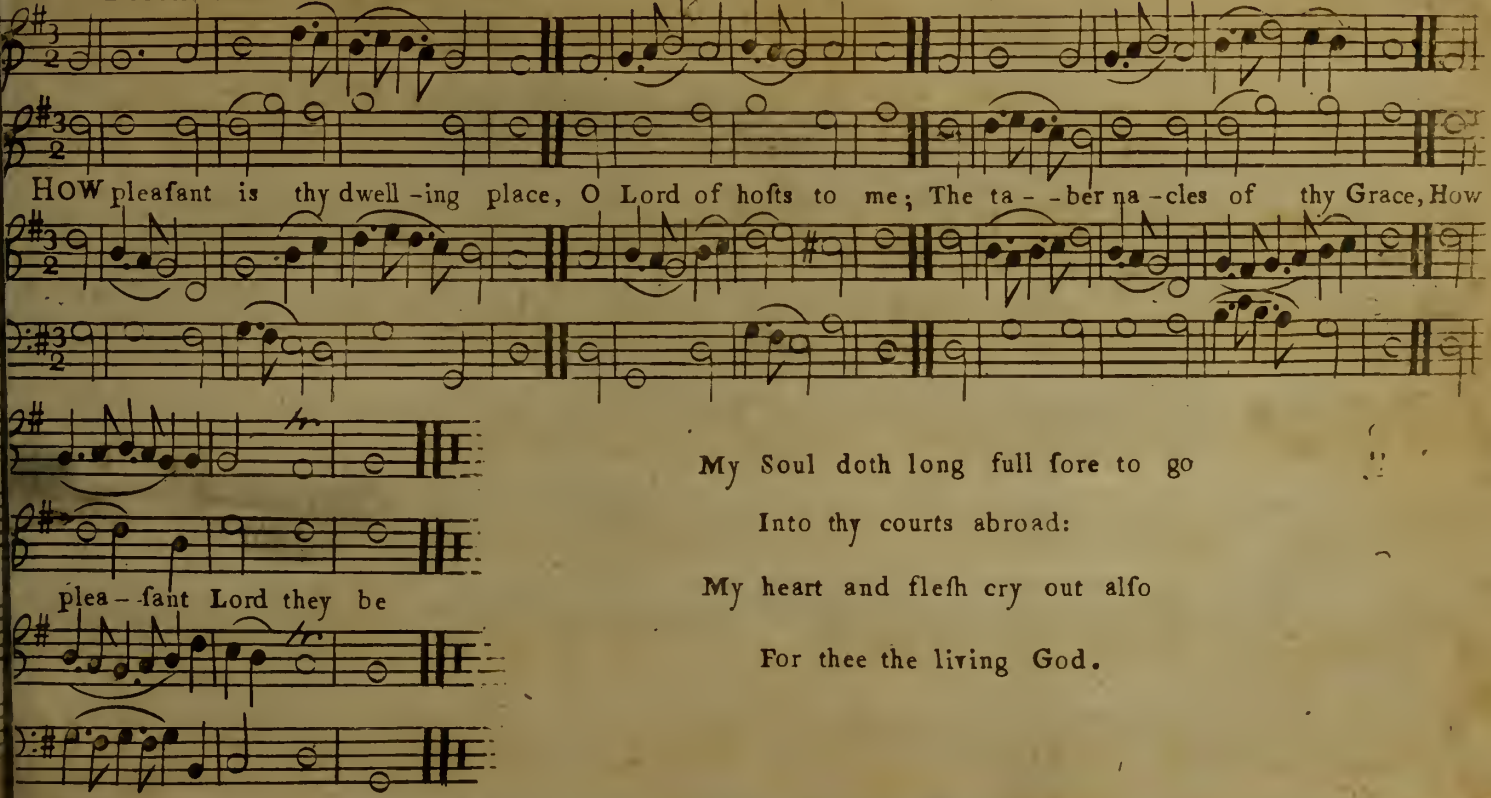




He made the ebbing Channel dry,
While Israel pass'd the Flood;
There did the Church begin their Joy,
And triumph in their God.

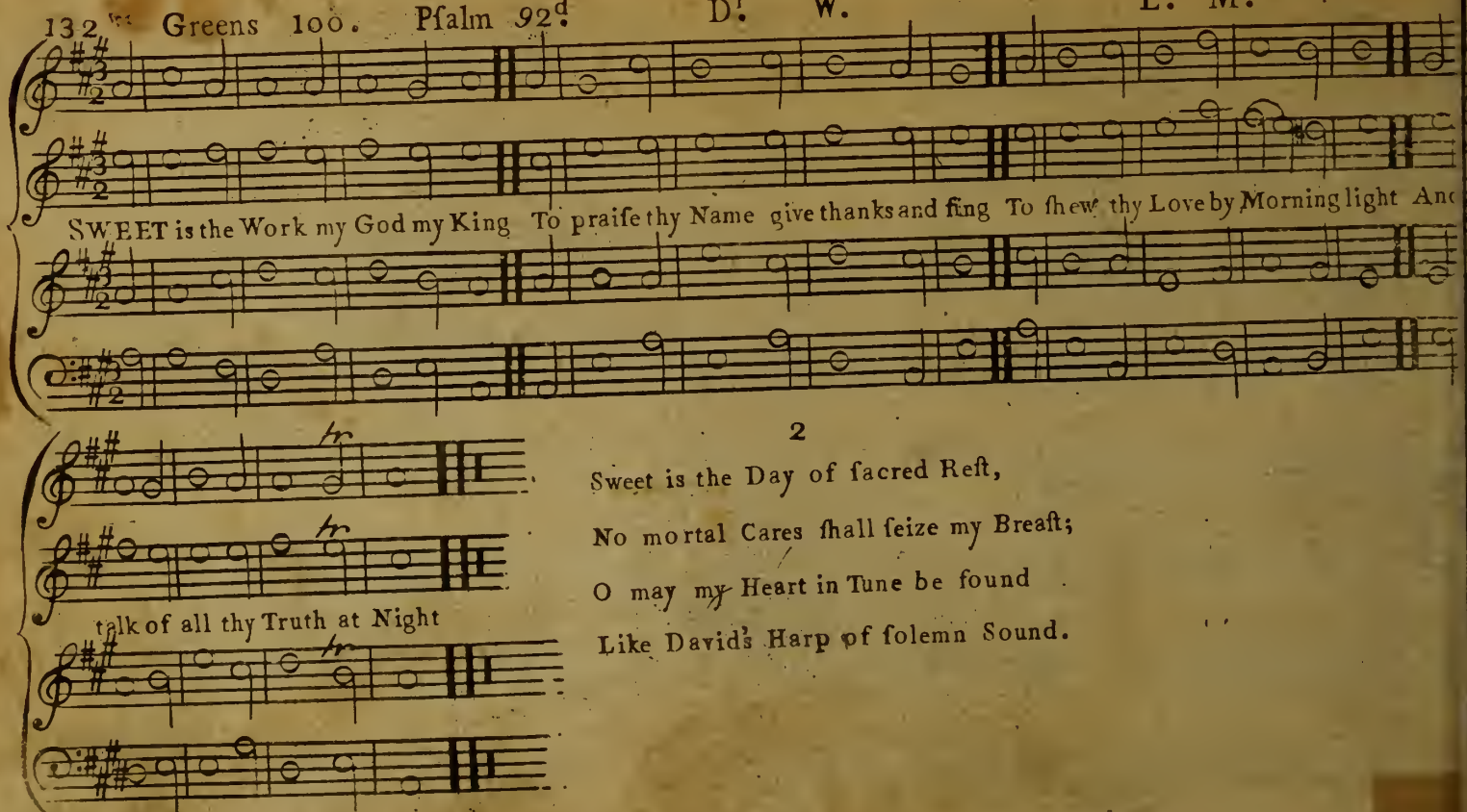
Hanover. Pſalm 67.th T. B. P. M.





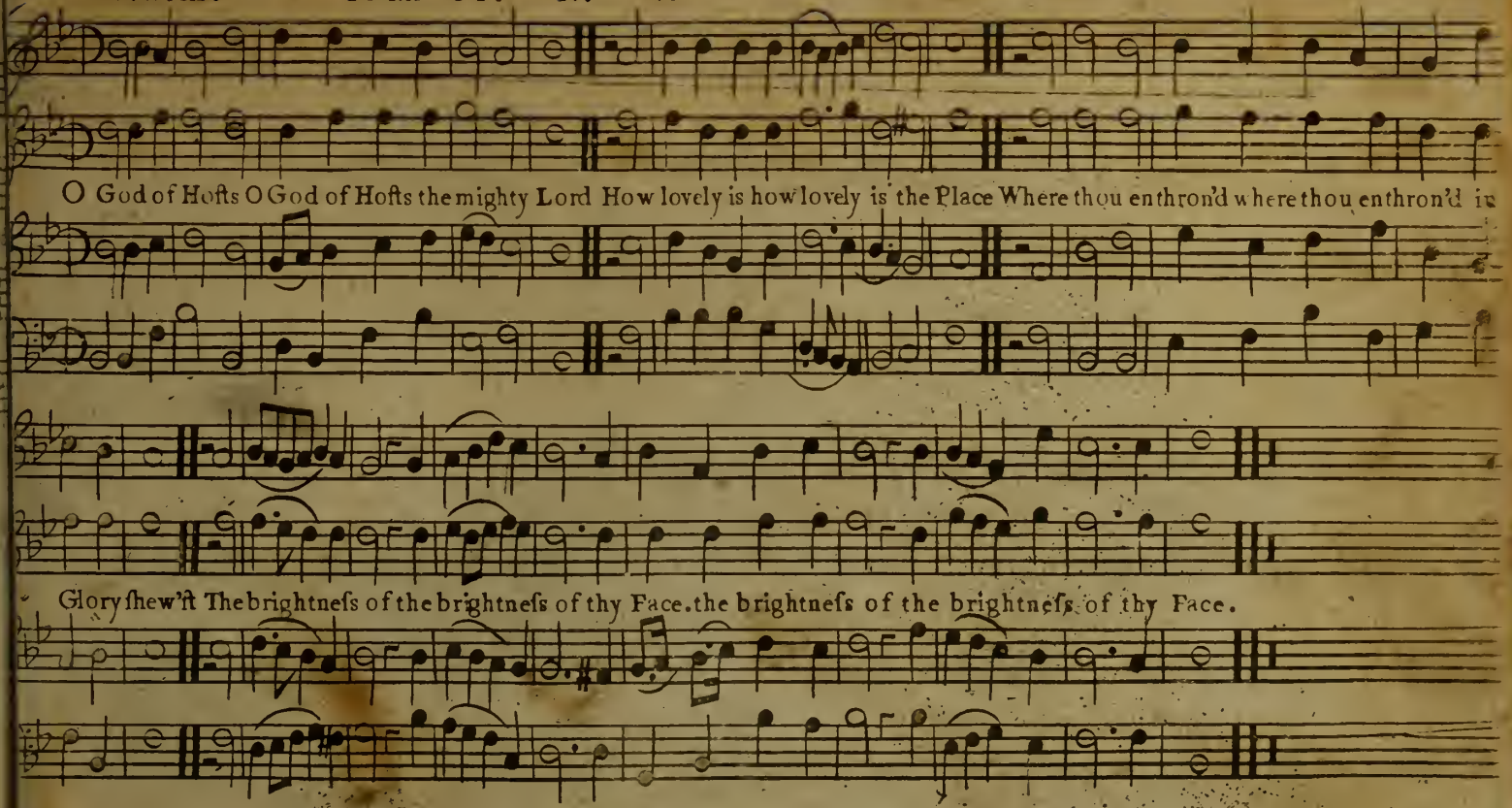
My Soul doth long full ſore to go
Into thy courts abroad:
My heart and fleſh cry out alſo
For thee the living God.

132 Greens 100. Psalm 92d Dr. W. L. M.

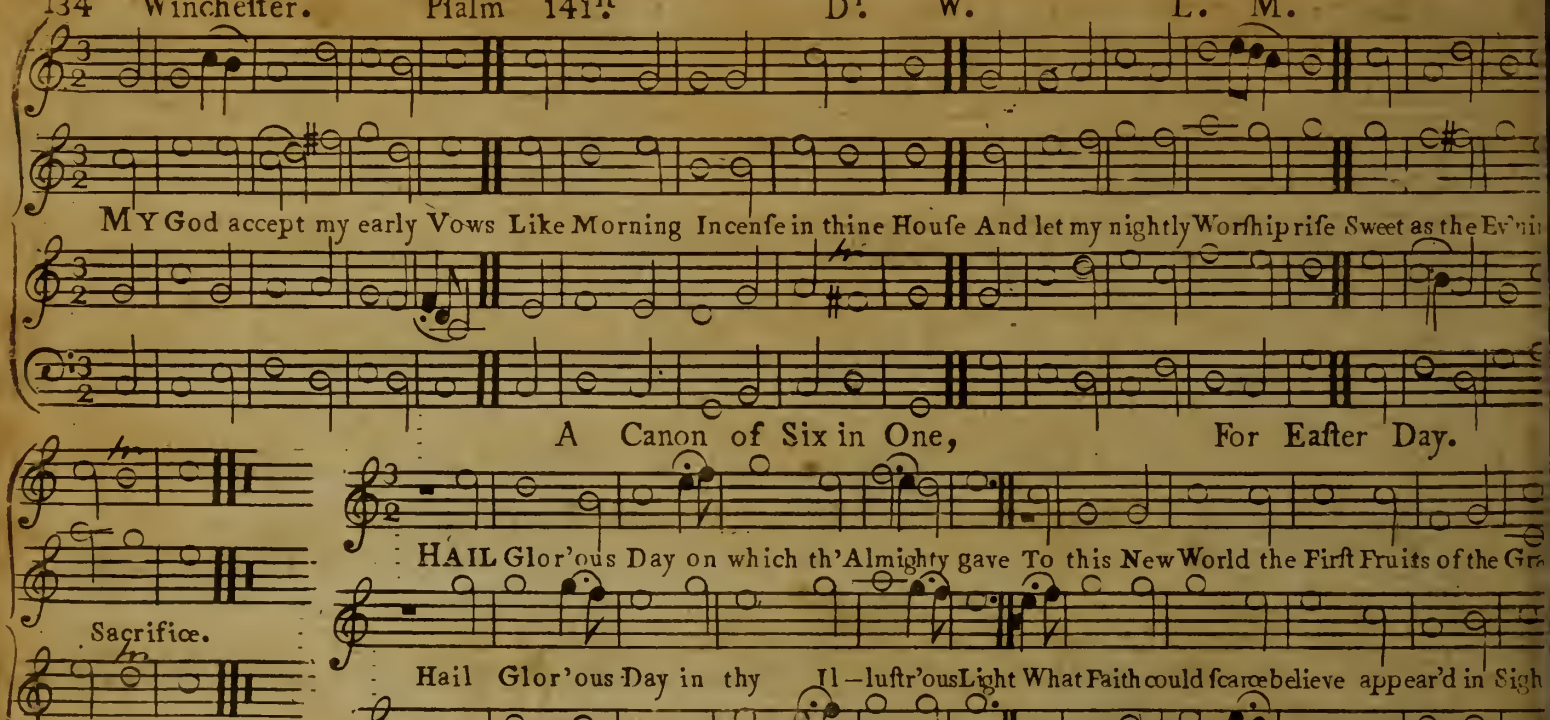


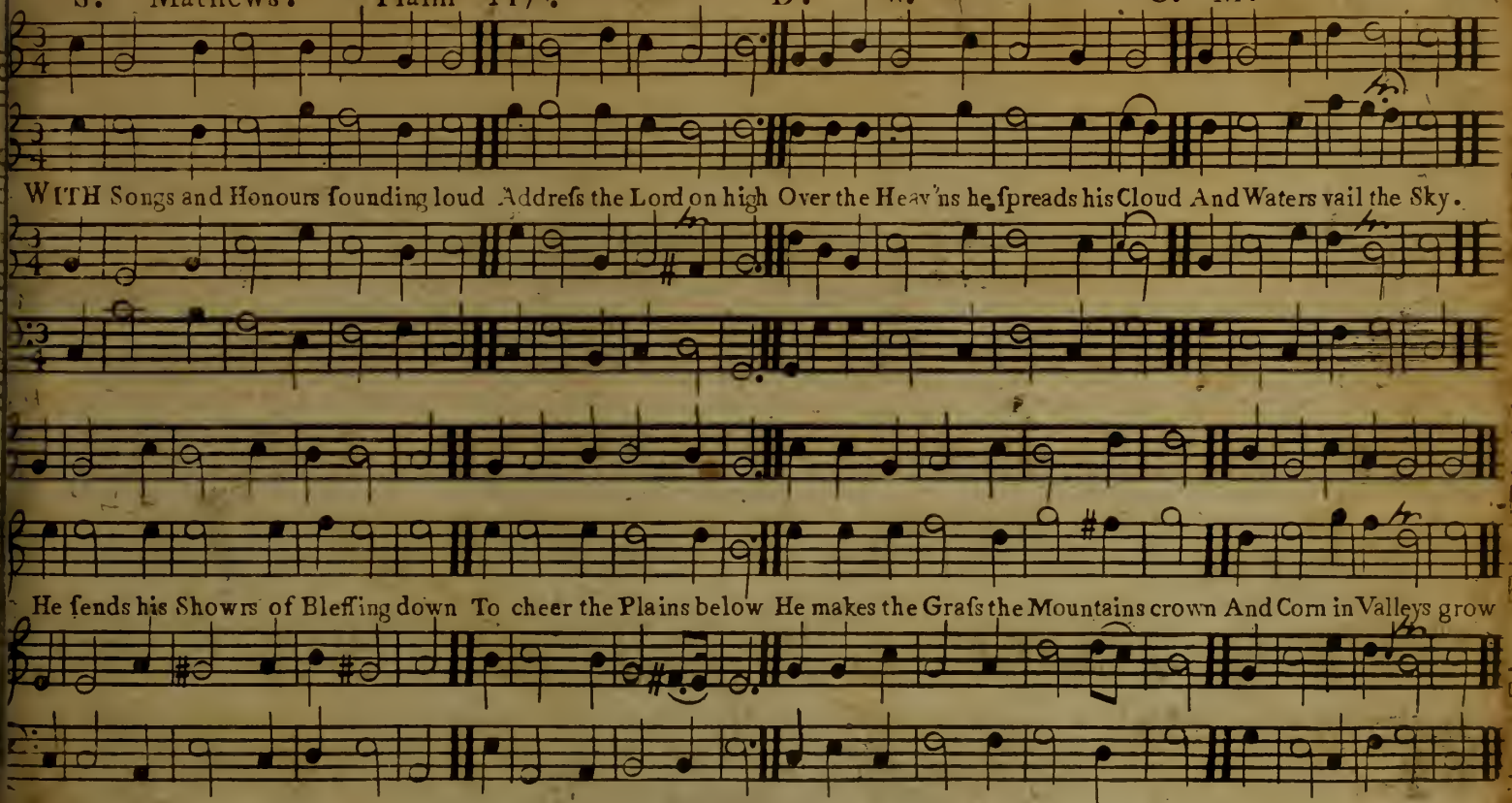
2

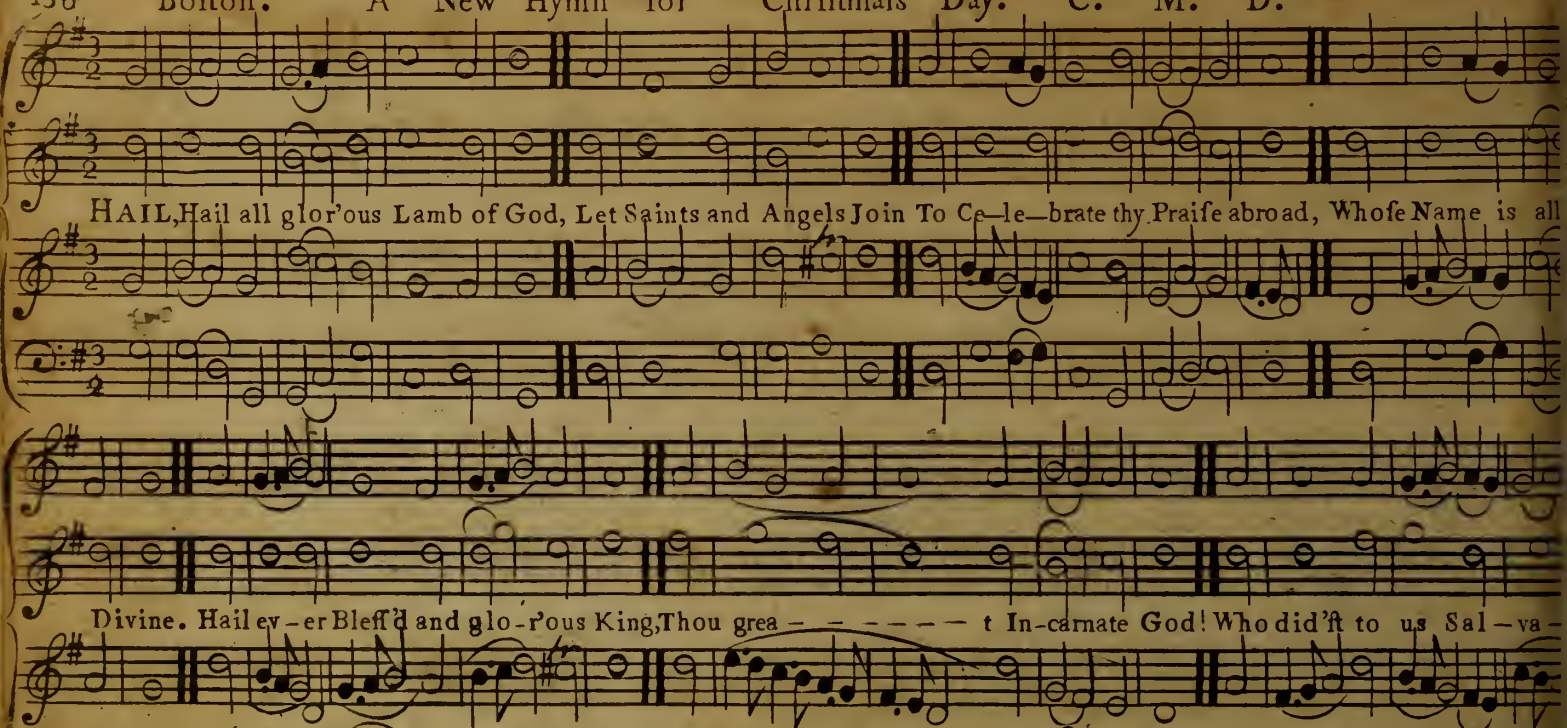
Sweet is the Day of sacred Rest,
No mortal Cares shall seize my Breast;
O may my Heart in Tune be found
Like David's Harp of solemn Sound.

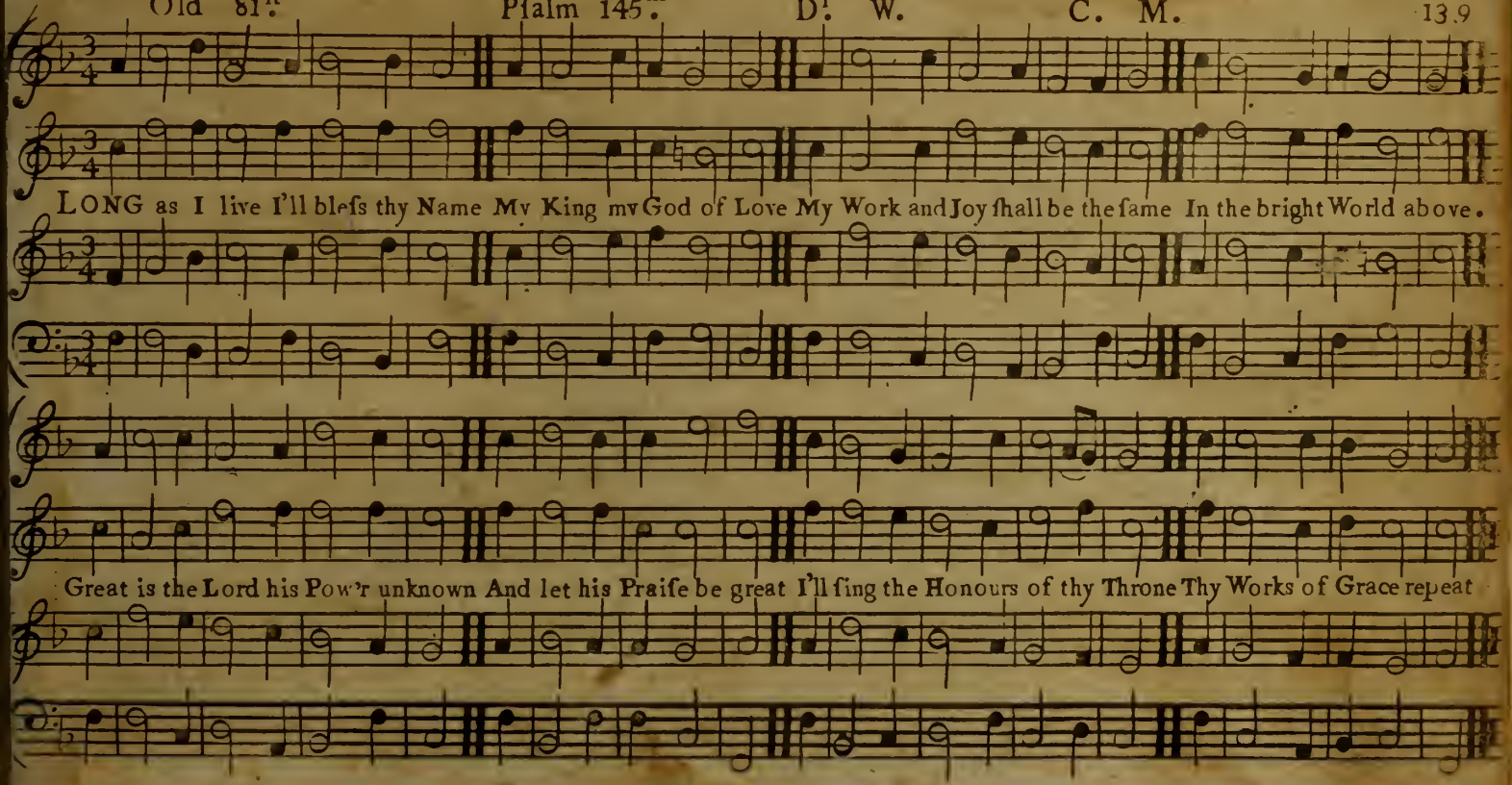

O God of Hoſts O God of Hoſts the mighty Lord How lovely is how lovely is the Place Where thou enthron'd where thou enthron'd is
Glory ſhew'ſt The brightneſs of the brightneſs of thy Face. the brightneſs of the brightneſs of thy Face.

134 Winchester. Psalm 141st D. W. L. M.

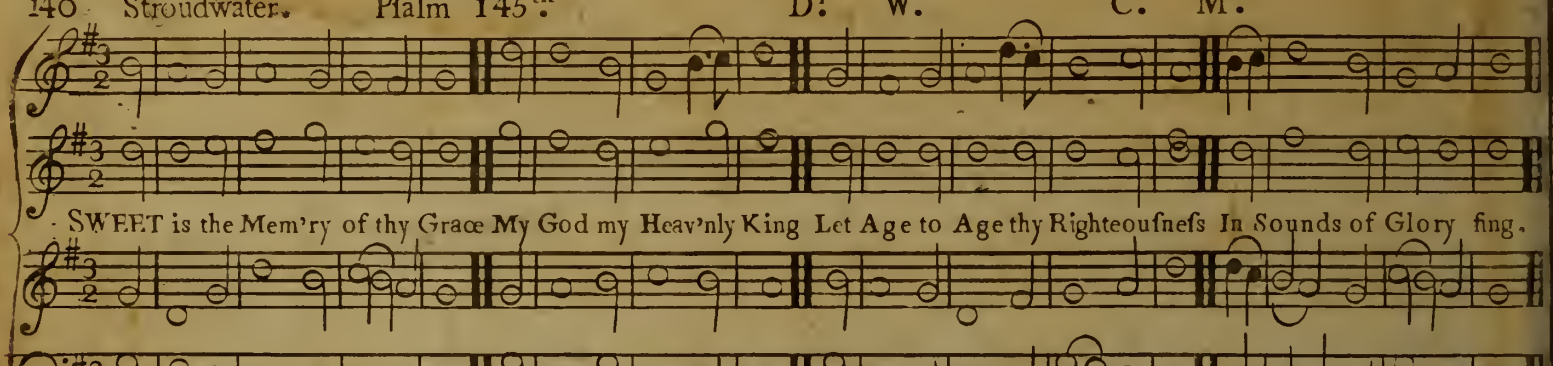



WITH Songs and Honours sounding loud Address the Lord on high Over the Heav'ns he spreads his Cloud And Waters vail the Sky.
He sends his Showrs of Blessing down To cheer the Plains below He makes the Grass the Mountains crown And Corn in Valleys grow

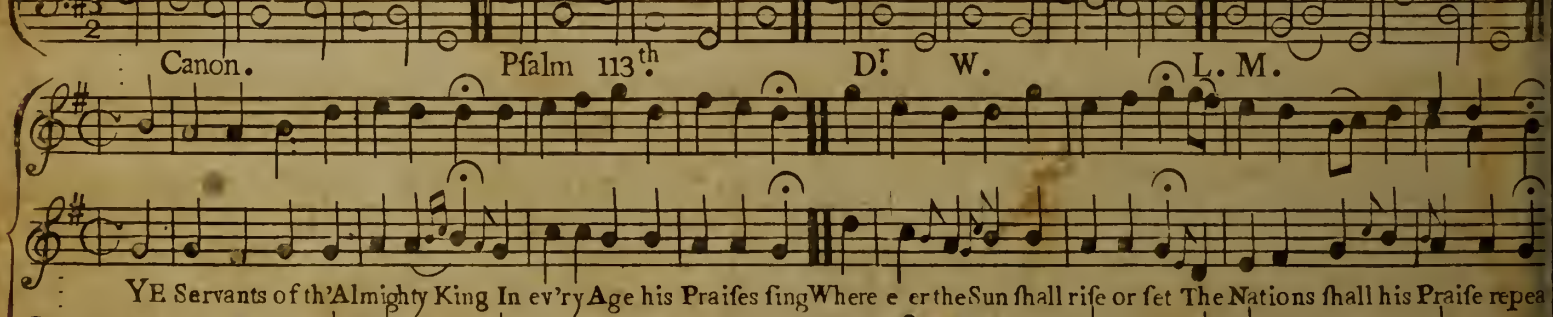

HAIL, Hail all glor'ous Lamb of God, Let Saints and Angels Join To Ce—le—brate thy Praiſe abroad, Whoſe Name is all
Divine. Hail ev-er Bleſſ'd and glo-r'ous King, Thou grea – – – – – – t In-carnate God! Who did'ſt to us Sal—va-


LONG as I live I'll bless thy Name My King my God of Love My Work and Joy shall be the same In the bright World above.
Great is the Lord his Pow'r unknown And let his Praise be great I'll sing the Honours of thy Throne Thy Works of Grace repeat

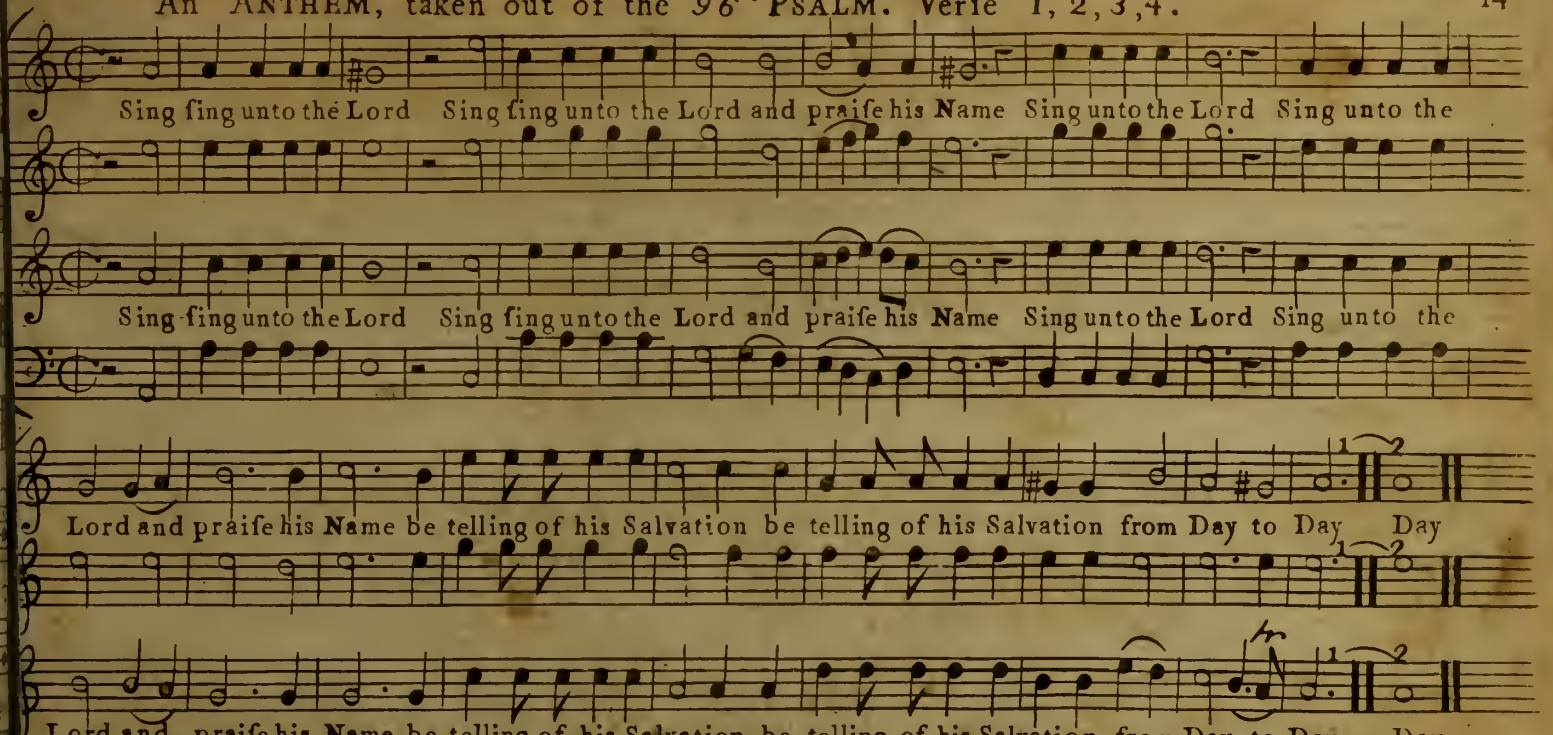
Stroudwater. Pſalm 145th Dr. W. C. M.

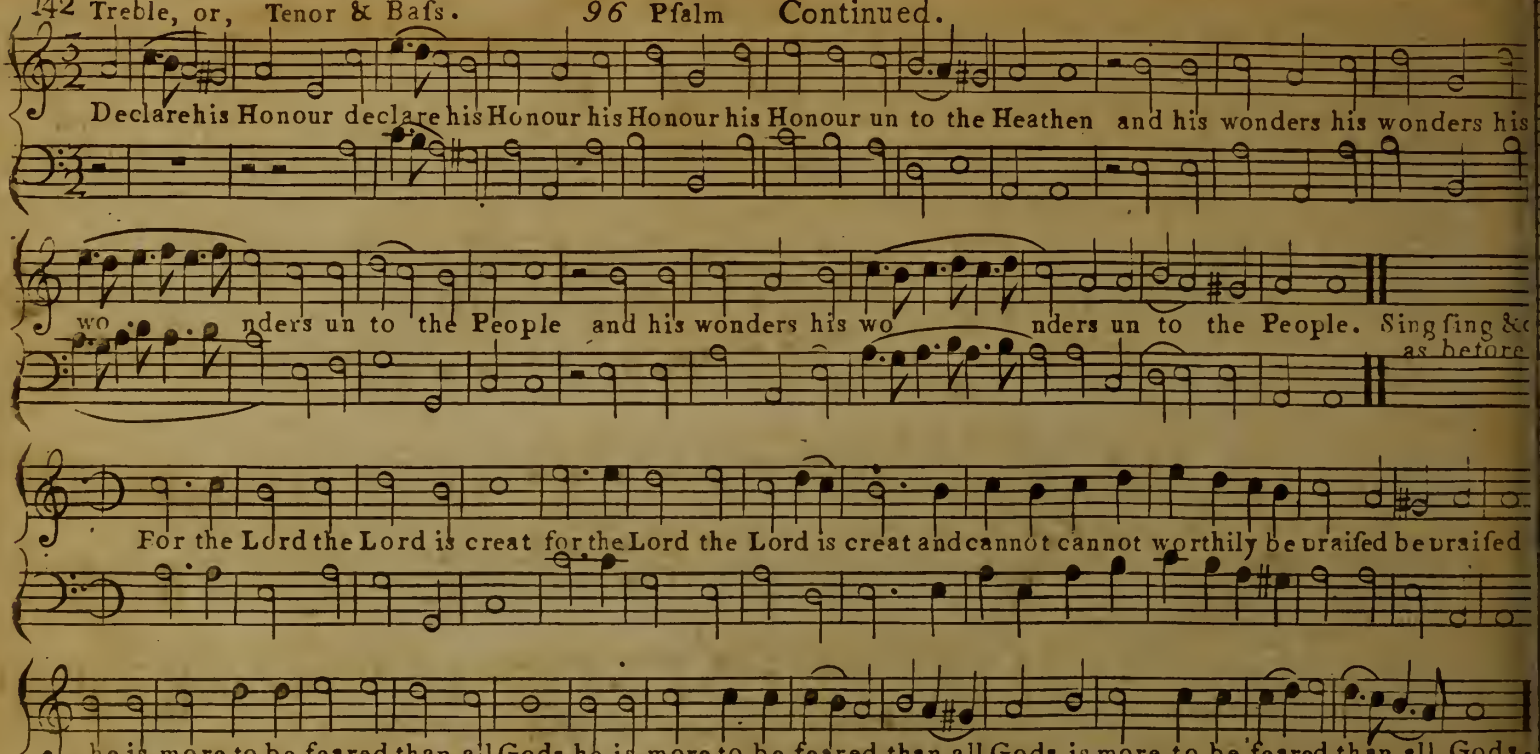


Canon. Pſalm 113th Dr. W. L. M.

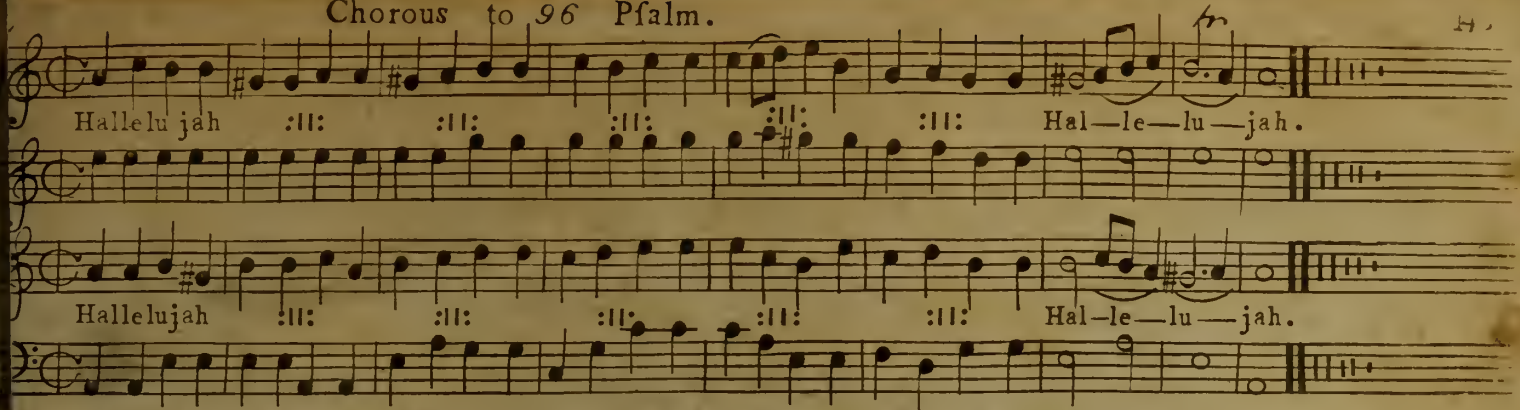


An ANTHEM, taken out of the 96 PSALM. Verse 1, 2, 3, 4.

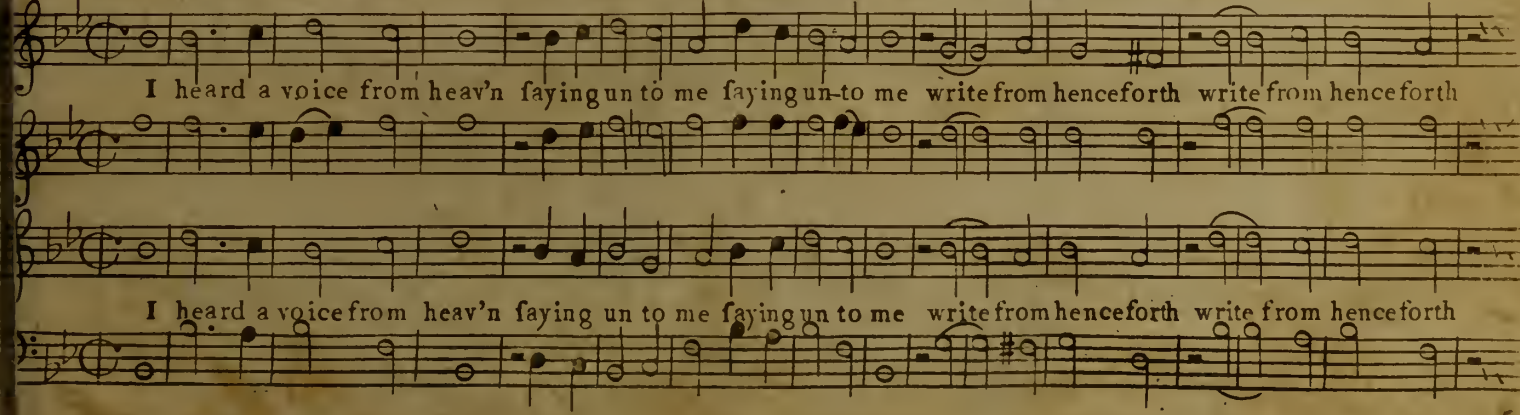


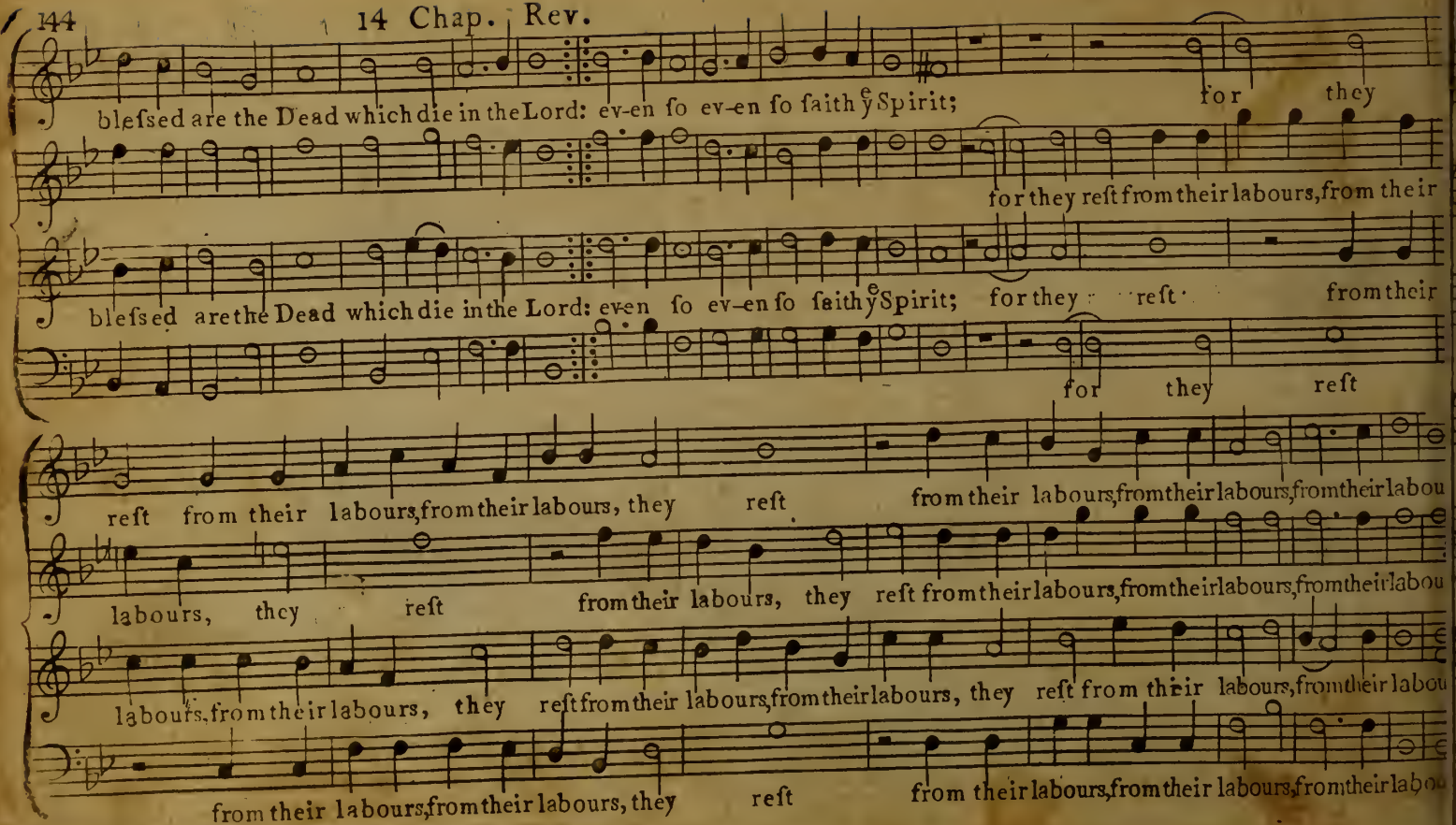

Declare his Honour declare his Honour his Honour his Honour un to the Heathen and his wonders his wonders his
wo nders un to the People and his wonders his wo nders un to the People. Sing fing &c
as before
For the Lord the Lord is creat for the Lord the Lord is creat and cannot cannot worthily be praifed be praifed
he is more to be feared than all Gods he is more to be feared than all Gods is more to be feared than all Gods.

Chorous to 96 Pſalm.



An ANTHEM taken out of the 14. Chap. of Revelations Verſe 13.




blesed are the Dead which die in the Lord: ev-en so ev-en so saith the Spirit; for they
for they rest from their labours, from their
blesed are the Dead which die in the Lord: even so ev-en so saith the Spirit; for they rest from their
for they rest
rest from their labours, from their labours, they rest from their labours, from their labours, from their labou
labours, they rest from their labours, they rest from their labours, from their labours, from their labou
labours, from their labours, they rest from their labours, from their labours, they rest from their labours, from their labou
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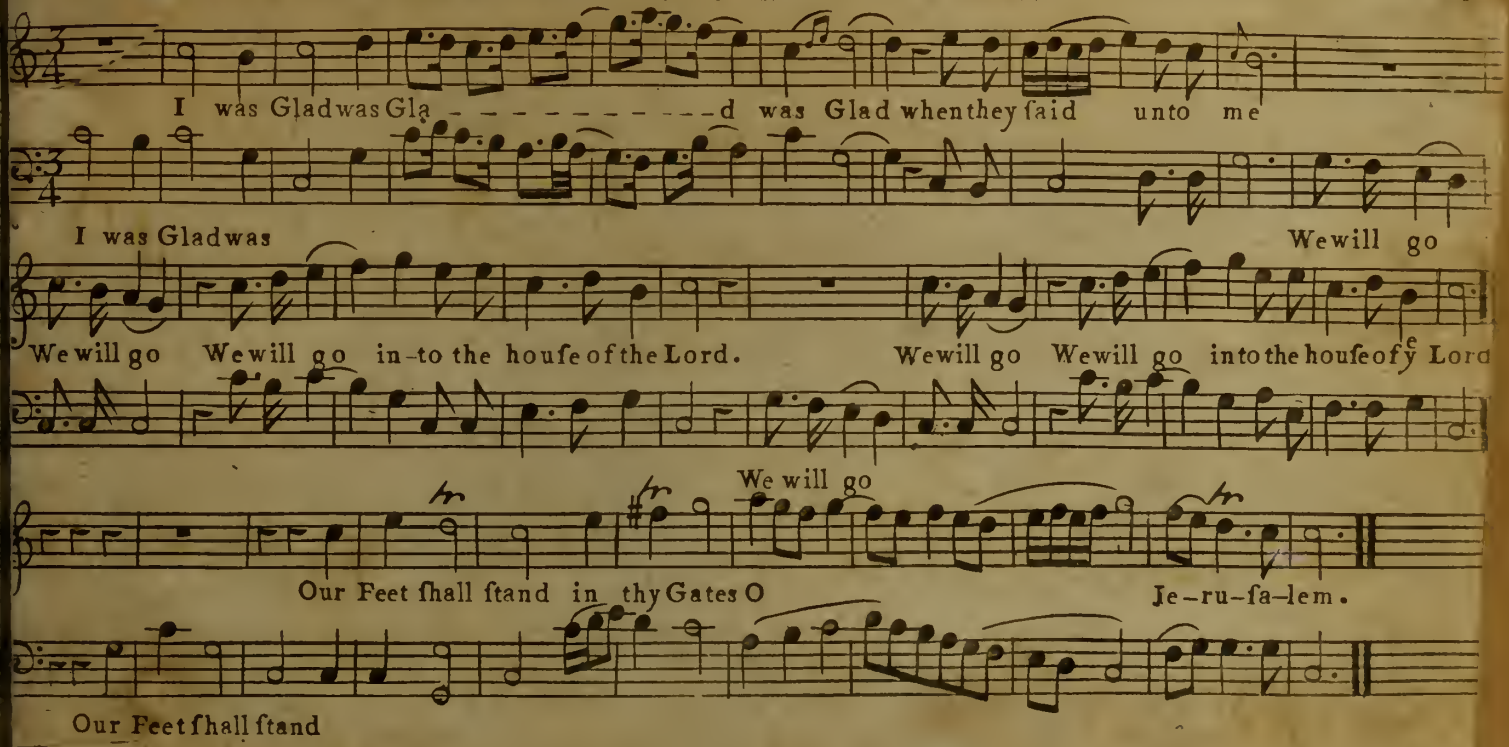
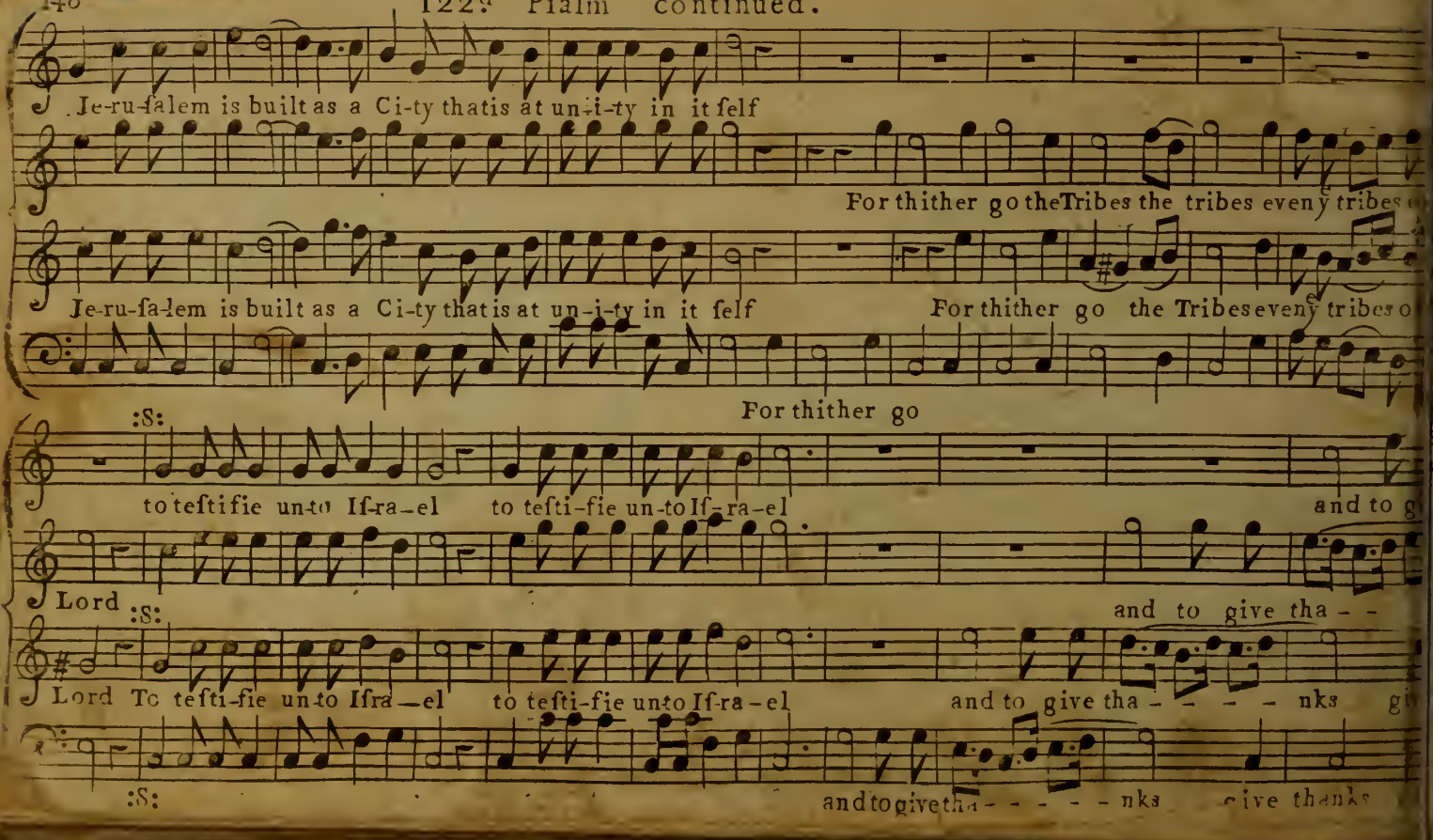
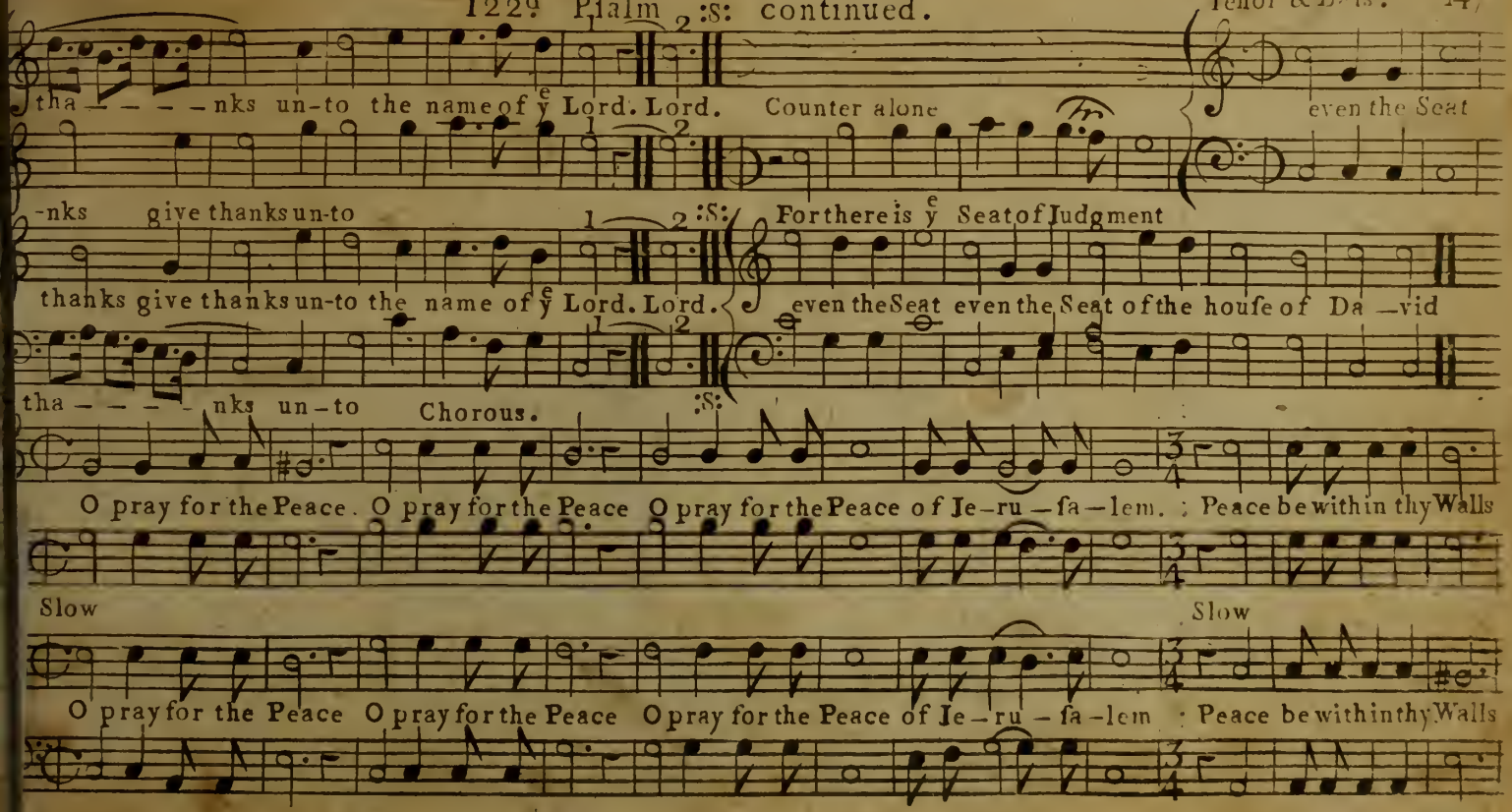
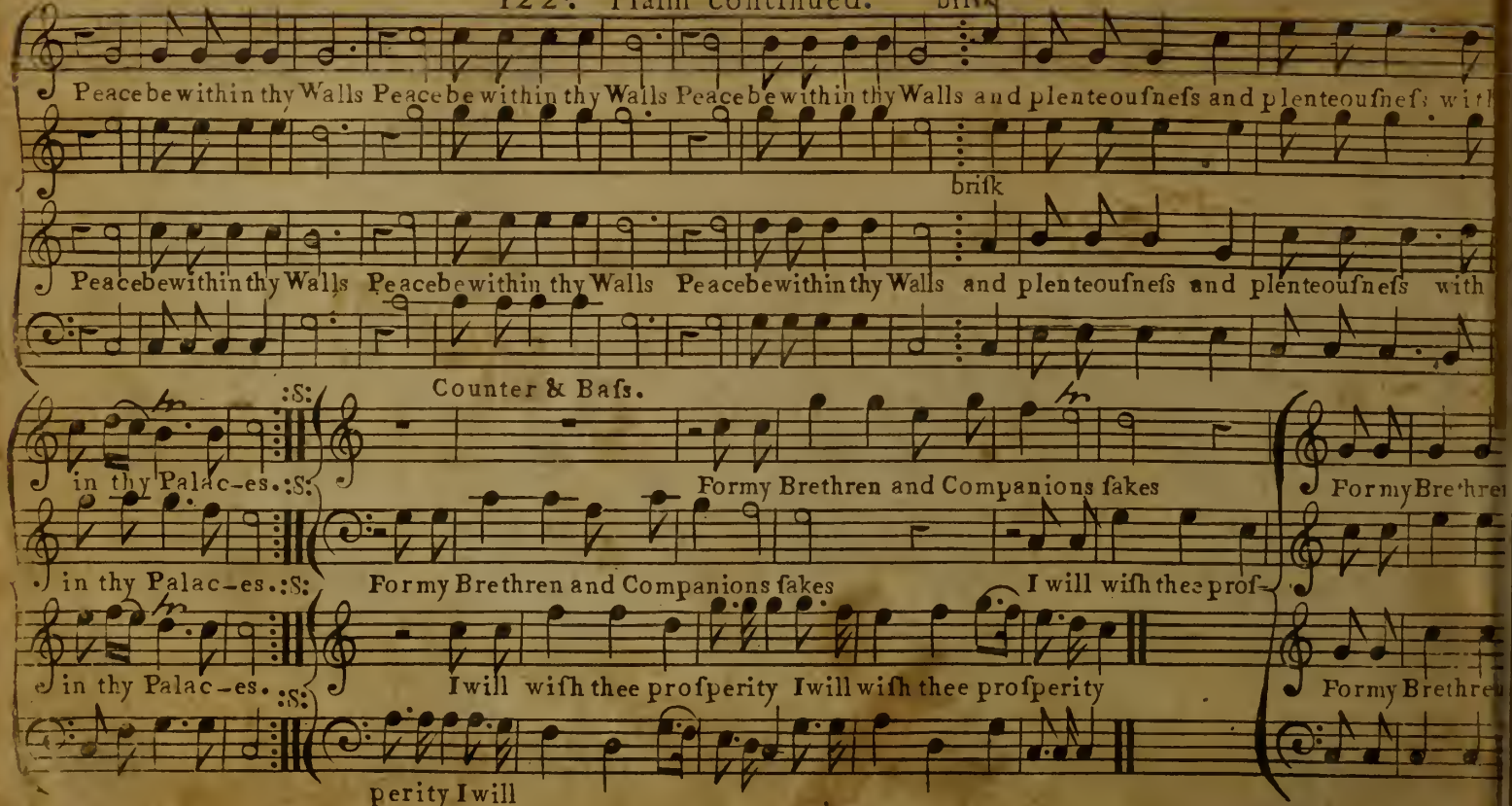

I was Gladwas Gla - - - - - - - - - - - d was Glad whenthey ſaid unto me
I was Gladwas
Wewill go
We will go We will go in-to the houſe of the Lord. Wewill go Wewill go into the houſe of the Lord
We will go
Our Feet ſhall ſtand in thy Gates O Je-ru-ſa-lem.
Our Feet ſhall ſtand

122d Pfalm continued.




tha – – – – nks un-to the name of ye Lord. Lord.
Counter alone
even the Seat
-nks give thanks un-to
For there is ye Seat of Judgment
thanks give thanks un-to the name of ye Lord. Lord.
even the Seat even the Seat of the house of Da – vid
tha – – – – nks un-to
Chorous.
O pray for the Peace. O pray for the Peace O pray for the Peace of Je – ru – sa – lem. : Peace be within thy Walls
Slow
Slow
O pray for the Peace O pray for the Peace O pray for the Peace of Je – ru – sa – lem : Peace be within thy Walls

122d Pſalm continued.



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